

INTERNATIONAL TALKING MACHINE REVIEW

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Some early French labels illustrated



Émile VACHER
ROI DES MUSETTES
Vedette du Disque et de la Radio

Oui Mais!..
Tous les Sportifs se retrouvent au
BAL DE L'ABBAYE

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Notes about ...

B Gould writes further to the obituary on Elsie Griffin, (TMR 77) and asks if the Carl Rosa Opera recordings were made for the Crystalate label. A discography in Record Collector (Vol. 33 6/7) only mentions "Faust" and "Carmen", Mr Gould wonders if we have any further information. As our information came from an agency source I am unable to answer the question in a positive manner. Can anyone help? Certainly there seems to be a lot that discographical research could reveal on Elsie.

The demise of the Lp! Anthony Robson wonders what has happened to the Lp recordings of the 1930's that got issued. He also writes: I suppose that those of us who have no interest in CDs, particularly since they are likely to be superceeded within a year or two - (from the behind the scenes info I receive) - will be content to gather up the off scourings of the rich who are now throwing out all their records. Ernie Bayly once said that the greatest danger to the recording industry was the production of TOO MANY recordings, and he is absolutely right in my opinion. Too many therefore fail to sell enough and disappear from availability which induces the financially limited to resort to other means to find the recordings!

We have seen a Brunswick No. 0130 Grace Moore singing "One Fine Day", somewhat unusual in that although possessing ample spare shellac around the label to accomodate the run out and locked groove, there is no run in groove. The diameter of the record is 29.70 cm or 11.70 inches. It certainly appears to be a factory finish around the circumference, not something done by a previous collector. Could it just be that the USA production masters were made to differing (Imperial) measurements than the UK stampers?

I have been engaged in some discussion recently regarding the production and sale of reproduction horn gramophones. Usually they are arranged with modern

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brass horns and cast iron back brackets in conjunction with a motor and turntable (and often the tone arm and soundbox) from a portable machine. Cases can be either fresh new timber, or an internal horn machine 'converted' by removal of the internal horn and 'new' timber across the grille.

In most cases these machines sell at around the £250 mark in junk/antique shops. Quite a lot lower than the original item would fetch.

The question put to me was, is this a good or bad thing from the point of view of collectors? On the one hand these items are filling a market need, usually for a piece of decor around someone's house rather than as a collector's item; or they are providing a cheap entry into the world of talking machines for a budding collector. On the other hand it is argued that they are debasing (and probably devaluing) the genuine article, and are no better than fraudulently worthless copies. Personally I have no strong views either way, and can think of many items well known in the antique furniture market that have similar backgrounds. What do you think?

CONTINENTAL FORUM

Emile Vacher

Ralph Harvey

- French accordionist EMILE VACHER (1883 - 1969) was as important to the history and growth of the musical style "musette" as Louis Armstrong was to the expansion and acceptance of jazz. Both grew out of the entertainment needs of the least respectable members of the community, *'les marginaux'* (the marginals as the French middle-class call them) in bars and brothels, dives and dance-halls of down-town Paris and New Orleans respectively.

In 1988 I wrote a mini-series of short articles on EMILE VACHER for what was then the Accordion Monthly News (2/88; 4/88; 5/88; and 7/88), now the (quarterly) Accordion News. In the intervening three-and-a-half years there has been a Vacher explosion! In France he is recognized by the media; collectors exchange tapes of their precious Vacher shellacs - he made over three hundred for Odéon alone - and a recording has been released employing "CEDAR" on the SILEX-MEMOIRE label ^[1] at the instigation of PHILIPPE KRÜMM, a former bureaucrat of the French Ministry of Culture. Let it be added that it is not because of his interest in the accordion that Philippe is a former employee of the Ministry, even though the Minister does champion "Rock" as "the culture of our time".

Here we should try to identify "Musette", exactly what is meant by it and why Emile Vacher should given pre-eminence.

Musette is a fusion of the bagpipe (the French "cornemuse" or "petite cornemuse" which becomes "musette") music of Auvergne with the Italian accordion. Towards the end of the last century and indeed, as recently as the mid-thirties, agricultural depression in the Massif Central, covering such départements as Cantal and Corrèze and stretching even to the Limousin, forced thousands of workers to migrate to Paris. They settled in those districts on the eastern side of the city around La Place de la République, Place de la Nation and Place de la Bastille, as well in outlying Montreuil where accommodation and the cost of daily (and nightly) living were the least expensive.

The Auvergnats brought their folk-instruments to Paris which included the bagpipe, hurdy-gurdy (vielle), hunting horn, folk fiddle and diatonic accordion which they played in the dance halls and other establishments of pleasure, notably in the famous Rue de Lappe, later home of the Balajo. The great virtuosi of the Auvergnat bagpipe were ANTOINE BOUSCATEL (1867-1915) and MARTIN CAYLA (1889-1951). Bouscatel was the owner of Chez Bousca, the first Auvergnat dance -hall to introduce an Italian accordion and Cayla founded a publishing house for Auvergnat sheet music and records (Disques Le Soleil) which still bears his name at 33 Faubourg St. Martin, Paris Xe., now alas 75010. Martin Cayla published numerous Emile Vacher titles including Avionette, La Distinguée, Exquise and Jacky Fox. The names of Deprince, Ferrari, Colombo, Marceau, Vaissade, Viseur and Privat also appear in the star-studded Cayla catalogue.

Then at the turn of the century other economic emigrés from Italy began pouring into the same districts of Paris with their lyrical 'cantabile' accordions, settling alongside the Auvergnats. Accordion and bagpipe cohabited for a while, not always harmoniously and soon the more melodic accordion gained supremacy the more easily able to adapt itself to the tuneful hits of the day, as well as transforming the polkas, waltzes and mazurkas of Italy into dances acceptable to Parisians, less die-hard Auvergnats as well as the Italians themselves. The marriage between Auvergne and Italy was further tied when Eugénie, the daughter of the astute Bouscatel, married Charles Péguri, leading Italian accordion maker and performer. Even so, the overall transition was not lacking in drama. In 1894 certain Parisian dance-halls, claiming to be "bals-musette" were closed by the police because they did not have bagpipes; so strong was the Auvergnat lobby. ^[2]

Emile Vacher has been called "The Creator of the Musette Style". This is not strictly accurate. He absorbed various formulae which already existed and systematized them. He became the first in a long line of musette giants, maintaining his influence through those whom he encouraged, not least GEORGES, known as JO PRIVAT (1919-) who in turn encourages the younger talent of today. ^[3]

The influence of musette and Emile Vacher's part in it goes far beyond accordion circles. It has permeated French popular song ever since, the greater part of the repertoires of Edith Piaf, Jacques Brel, Juliette Greco, Mouloudji, Barbara and hundreds more cannot be imagined without the accordion and the atmosphere it creates.

We can only welcome the renewed interest in Emile Vacher whose lifelines have been understood thus far as follows:

EMILE VACHER was born in Tours, though from the age of twelve weeks reared in Charonne on the eastern side of Paris. Charonne has become known as the "last village of Paris" which even now has something of its former character, doubtless much more evident more than one hundred years ago. Sacrifice though it must have meant, Vacher senior, Louis, encouraged the boy from the start. Louis gave the ten year old Emile a small diatonic accordion with two rows, four basses. By 1898, they were working together. Louis himself no mean player, gave up the accordion, took up the drum in order to accompany the youngster whose ability he had recognized. The accordion world owes a considerable unpaid debt to LOUIS VACHER.

They were engaged by the redoubtable Madame Delpech who had converted a tumble-down billiards hall into a café

with dancing in the working class district of Montreuil, 275/77, rue de Paris. The grimness of Montreuil does not change: even today it is a microcosm of France's social ills. The town hall and municipal buildings seem to have been transported in toto from a Stalinist 'paradise' in Eastern Europe. In the early 1900's the "Bal Delpéché" in Montreuil was nothing more or less than the haunt of "Apaches", tough guys of the Parisian underworld who fought for nothing, anything and everything, usually female, occasionally for money, most often for both. The seventeen stone Madame Delpéché was regularly required to be bouncer, a rôle it was said, in which she excelled better than any hired hand.

The Vacher popularity soared in Montreuil: several rival establishments in the vicinity lost their clientèle to Madame Delpéché and were forced to close. The accordionist was soon earning enough to save for a giant Stradella model with three rows and forty-eight basses. He exploited the complexities and possibilities of this instrument to the full, both as a performer and as a composer. He seems to have been generous to a fault especially as far as his own compositions were concerned. Casual over performing rights he would allow members of his band to register his compositions under their names: some said as a reward for loyalty, other suggested in lieu of payment. "Reine de Musette", always credited to pianist JEAN PEYRONNIN was almost certainly by Vacher himself. It was just that the pianist needed the piece to be accepted by the S.A.C.E.M. (the French Performing Rights Society).

Louis and Emile Vacher stayed ten years at the Delpéché establishment before moving to the "Sabot" or "Clog" dance hall where they had worked for two years until the lease ran out. However, in those twelve years Louis rather than Emile had saved enough to purchase their own place: La Montagne-Sainte Genevieve in the Latin Quarter which drew the upper crust of dancers. Carriages would leave clients at the door and after midnight, others would be refused entry. "Complet!" - "House Full!"

Vacher's reputation began to spread beyond the capital. People would come to Paris from the Provinces, having already bought his Idéal and Henri records, not only to hear the famous accordionist play, but most of all to dance to the tunes he had written.

Around 1928 he was playing "Au Petit Jardin" (At the Little Garden). One of his singers was JEANNE CHACUN (1908-1980), the only woman who could have been a serious contender for the title of Queen of the Bal Musette. Wearing a little black dress and a large red scarf the dancers would stop and listen through the sheer force of her personality. While Vacher was at the Little Garden he was persuaded by two entrepreneurs to save the BAL DE L'ABBAYE (The Abbey Ballroom) in the Rue de Puteaux which had fallen on hard times.

Only Vacher could save it, they said, and he did. [4]. Shortly after this he signed a contract with Odéon, 42 rue de Paradis in Paris. This famous address is now part of a concrete jungle.

Vacher had now consolidated his ensemble to three: Jean Peyronnin on piano, Giusti Malla, a gipsy guitarist and banjoist and himself. It is this trio which appears to be on all the Odéon and Parlophone records. The break with "down-town" had been made. The trio became a star attraction in many a chic cinema, cafe-concert and music hall, as well as



in the swank 'bals-musette'. After Paris and the provinces they toured in Germany, Switzerland, Italy and Tunisia. Parlophone matrix numbers noted below suggest at least one recording date in London.

In 1931, a former hotel in Montmartre's Place Clichy was refurbished to make a sumptuous dancing palace. Instead of engaging a jazz band or an Antillais group (Caribbean) much in vogue at that time, the new owner proudly announced the signing of the home-grown Emile Vacher Trio. So the splendid new Grande Roue (Big Wheel) began to turn in time with the polkas, waltzes, foxtrots and javas of the 'bal-musette'. Vacher's success continued throughout the 1930's. In 1938 he was heard in Nogent-sur-Marne, home of the first guinguette, at the opening of the modern Casino. The closing of the dance halls in 1940 forced him to undertake tours which he detested. His last recording sessions were for Nicole Barclay's Riviera label in 1951: eighteen titles on nine 78rpm records.

Those who knew EMILE VACHER remember him as a big man in every way, over six feet in height and weighing over sixteen stone. He was a man of enormous generosity who preferred to live simply despite a very good income from the accordion. Stories that he died in poverty have been questioned though he certainly enjoyed fast women and slow horses, and long years of illness were undoubtedly a great financial burden.

So much for the 1988 view of Emile Vacher which does not entirely agree with the most recent findings, notably by Philippe Krümm and Roland Manoury who has interviewed the accordionist's widow, Madame Madeleine Vacher.

In a radio interview on October 6th 1991 [5] Phillipe Krümm told Yves Desautard that EMILE VACHER was born in Tours on May 7th 1883. His mother Maryanne Juilloux had come from Brittany to be in service to a local Count who was the father of her child, Emile. The Count refused to

recognize his son: mother and baby left for Paris in a matter of weeks. She found lodgings in the rue des Haies in the 20th Arrondissement and work, albeit of a hum-drum kind, as a "charpiste", that is, tearing up old sheets to make bandages for the Army. How she met Louis Vacher is uncertain, possibly at a 'bal musette'. In any case they married and Louis was good to his adopted son. It seems that Louis retired from drumming while they were at the Montagne-Sainte Geneviève. The neighbours complained about the thump-thump-thump of the beat. Louis gave up the drum and became the cashier. His replacement as Emile's accompanist was the harpist Jean de Marco. An interesting combination.

EMILE VACHER's meeting with Madeleine (Mado) who became his wife fascinates every researcher. Mado was a great beauty, said to resemble Louise Brooks of silent screen fame, had been the mistress of a wealthy industrialist who died. Mado's sister encouraged her to accompany her to the Montagne Sainte Geneviève. Vacher set eyes on Mado and it was love at first sight, though it must be said that he was, in common with so many successful bandleaders of all time, a womanizer extraordinary, as we discover in the Lepidis biography of Jo Privat.....

Vacher courted Mado for months until she finally capitulated. He organized a huge party for all his friends. Mado failed to appear. It may have been a matter of class. However, they married in the end. Vacher dedicated a number of compositions to her such as 'La Plus Belle....' (1928) and 'Valse Mado' (1930).

Vacher died in Ardèche, impoverished and forgotten. In her Radio Limoges (Radio France) interview with Roland Manoury, Mado stated that he had left her comfortably off. We suspect that may have been a statement of loyalty.... it is difficult to tell. What we do know is that Emile left her rich in memories. [6]

Much more will undoubtedly be forthcoming on Emile Vacher. Meanwhile we offer what we believe to be his complete British discography.

If any reader knows of other Parlophone titles we should be most grateful to be told. In the next issue of TMR we shall list as many titles as we know of together with a detailed review of the Sillex recording, which we can tell you in advance is a work of artistic and technical genius!

EMILE VACHER - U.K. DISCOGRAPHY

We have found eight Vacher titles with consecutive matrix numbers E1973 - E1980 inclusive which were issued by British Parlophone, first on red label and reissued on magenta. Probably recorded shortly after the Odéon contract signing in 1927.

Matrix	Title	Red Label	Magenta Label
E1973	Jolly Brothers	E6097	F697
E1974	Pop Goes the Weasel	?	F696
E1975	O Sole Mio	E6093	F694
E1976	Over the Waves	E6097	F697
E1977	Funiculi-Funicula	E6093	F694
E1978	Irish Washerwoman	?	F696
E1979-2	Sailors' Hornpipe	E6094	F695
E1980	Miss McLeod Reel	E6094	F695

Label copy and catalogue entries on all these titles state: "Accordeon [sic] with Piano and Banjo". We also know of two other titles 'High Level Hornpipe' and 'Paddy O'Rafferty' for which we have no matrix numbers or red label number. Only F795 magenta label number. This may have been recorded at the same time; judging by the non-Francophone titles issued and the E prefix to the matrix numbers, it seems safe to assume that the titles above were recorded in London exclusively for the Parlophone UK catalogue. Certainly all the titles were deleted by 31.1.1945 when F697 was struck from the list.

- NOTES:
- [1] EMILE VACHER: Javas, polkas, valse. From French Odéon (Ki matrices) 1927-1939.
Reine de Musette; Papouillette; Triplepatte; Batignolles-Java; La Java des As; Flèche d'Or; Musette; Jongleuse; Frôleuse; Toi-z-et Moi; Separation; Rouletabille; Pistonnade; La java de Doudoune; Rêve de fleurs; La Bourrasque; Aubade d'oiseaux; Frissonnette; La Distinguée; Auteuil-Longchamp; Nous deux; Son accordéon. Sillex-Memoire CD-Y225101 Cassette Y-425101
Imported by Discovery Records, Pewsey, Wilts.
- [2] See Pierre Monichon. *L'Accordéon*. Payot, Lausanne, 1985. The Auvergne presence in Paris is still very active with its own newspaper - *L'Auvergnat de Paris*, founded in 1882. Accordion authority Roland Manoury is one of its writers.
- [3] Biography by Clément Lépidis. *Monsieur Ja*. Editions Pré aux Clercs, 1986.
- [4] Vacher enlarged his orchestra to include two violins, tenor banjo, bandoneon, piano, bass and drums as well as singers.
- [5] Programme 'Accordéon sans Frontières' on Radio Bleue network of Radio France, 6.10.1991.
- [6] Radio Limoges 27.3.1983.

Drawing of Emile Vacher by Pat Harvey , © 1991.

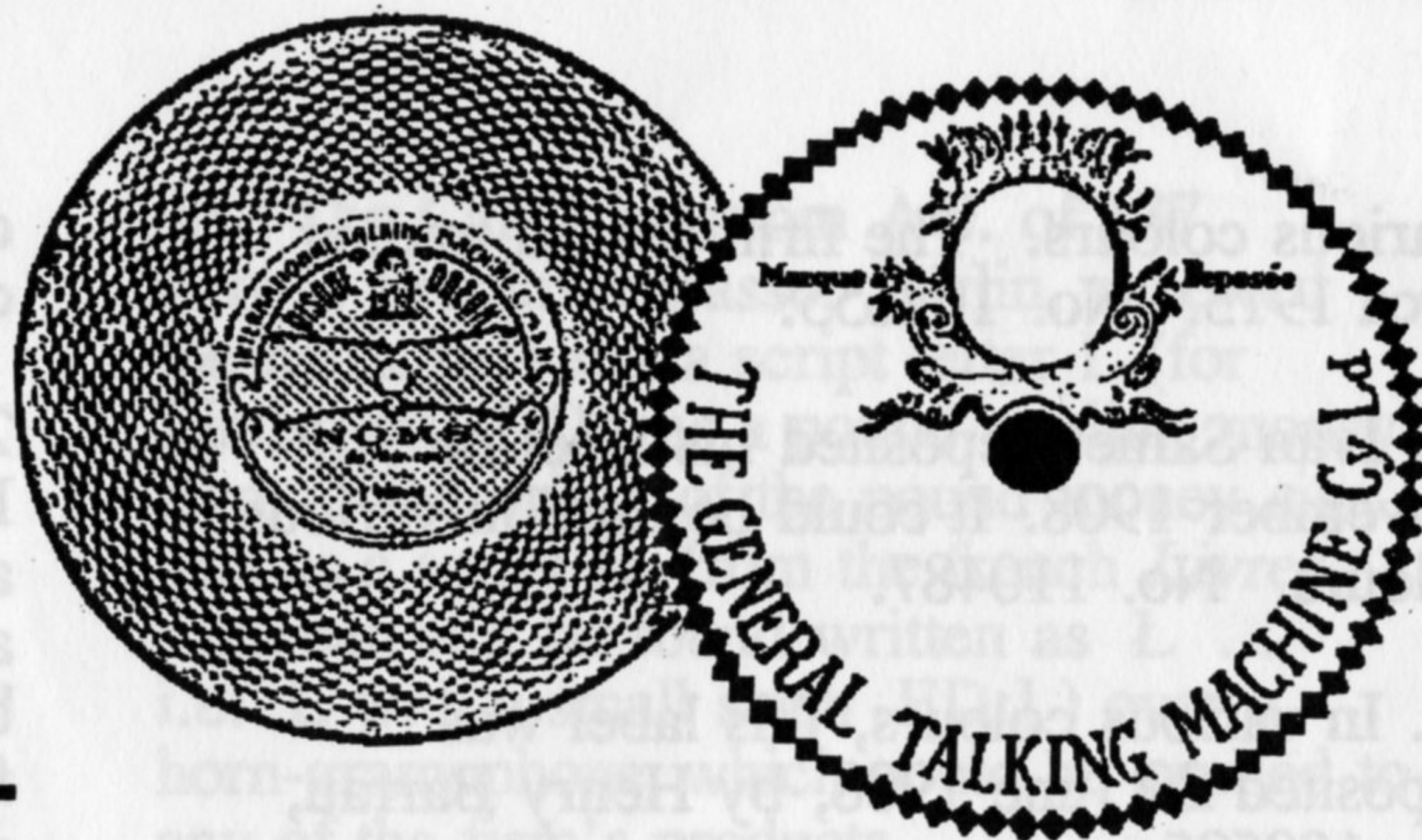
Help please

Dear John
I have a Galli-Curci record issued on the CCCP label the catalogue number is F-523, both sides are "Ombra Leggeria" with Mx. numbers B16141/3n-1 and B16142/4n-2. Aurally it sounds exactly as Victor 1174 but the stamper is obviously different by visual comparison. Not knowing much about the Soviet record industry can anyone tell me more about this pressing?
Paul Hartup

[Editor: Perhaps one of our readers can help, it seems that now the Soviet Union is no more, that now is as good a time as any to have a well researched work on the record industry of Russia (and other former Soviet states) before any existing documentation is lost or old personnel die.]

Some early French record labels

Ernie Bayly



- During a search through a book of French trade marks, Ernie Bayly noticed many record labels illustrated in order to obtain their registration. Registration does not however mean that the label was used, also, the name of the person depositing the application could be an agent and not the owner of the mark.

I admit that I have included some 'marks' that were not record labels, but symbols which could be included upon them.

This list gives the date of deposition and by whom, also any other details that I feel revelent. The numbers refer to the figures as illustrated.

1. This shows two labels side-by-side to indicate that these were to be used on double-sided records. Deposited by the International Talking Machine Co. of Neu-Weissensee, Berlin. No.12060. In an early issue of this magazine I wrote on the double sided International Zonophone Records, also produced by Frederick Prescott.
2. A label of chestnut brown to be used on each side of double sided disc records. Deposited 8th December 1903 by International Talking Machine Co. of Neu-Weissensee, Berlin. No 126061 and renewed on 11th December 1920.
3. This label, which could be used in various colours, was deposited by Adam Morhange of Paris on 23 April 1904. He also made Talking Machines. No 84642.
4. M Faura of Paris deposited this mark on 9 November 1905, on garnet red paper. It could also be on green paper. No 92593.

5. The General Talking Machine Co Ltd., of Paris deposited this mark on 15 June 1904. It was on pale pink paper. [A coloured illustration was shown on the cover of 'TALKING MACHINE REVIEW' issue number 37]. Registered No. 85466.

6. This was deposited by Maurice Dufosse of Paris. Was he an agent for 'Favorite GmbH' of Hannover -Linden? Various colours registered under number 88641.

7. This label was deposited on 15 February 1905 by Lazar Morhange (presumably related to Adam Morhange, and see notes to figure 9). It could be in various colours. No. 88582.

8. La Societe anonyme Francaise de Disques phonographiques perfectionnes of Paris deposited this label which could be in various colours, on 9 July 1907. Number 10248.

9. Another label deposited by Adam Morhange which could be in various colours, deposited 20 March 1907, number 100624. The Morhange firm had made musical instruments for many yeras prior to this date.

10. The Lumiere family was a pioneer in 'moving-films' and Louis Lumiere turned to talking machines as well, and by the time this mark was deposited, he had begun developing a 'pleated-diaphram' gramophone. Deposited 18 February 1909 by la Compagnie fracaise du Gramophone. No 112336, which could also have been used on discs.

11. L'Association Phonique des Grands Artistes, of Paris (A.P.G.A.) deposited its label on 30 July 1907. It could be in

various colours. The firm ceased trading circa 1913. No. 102655.

12. Ivan Samet deposited his label on 3rd November 1908. It could be used in various colours. No. 110487.

13. In various colours, this label was deposited 29 June 1908, by Henry Barrau, No. 108595.

14. Deposited by M Gueneau-Geay on 2 March 1910. Could be in various colours. No. 119403.

15. Deposited by Gustave Kattwinkel 4 September 1909, it could be in various colours. No. 115934.

16. Deposited by la Societe anonyme Phono Cinema 'La Semeuse', of Paris on 26th December 1911. In various colours. No. 133266.

17. S.A. Phono Cinema deposited this mark on the same day for discs of 'Ebonite' or other material for the reproduction of the human voice. Number 133268. Various colours.

The same firm also registered the words 'La Semeuse' and 'Nil-Mellior' for discs, cylinders, films. 133265/133267.

18 and 19. Deposited by Monsieur Goltammer-Didier (of a quite different address from Nos. 16 and 17) on 30 October 1912. Could be in various colours. Numbers 140726 and 140727.

20. This mark could be used on anything produced by the Columbia Phonograph Co. Gen'l. of Nassau Street, New York, U.S.A. Deposited on the 3rd of December 1912, number 212263.

21. The same mark was renewed for the same use by the Columbia Graphophone Co. Ltd., of 102-108 Clerkenwell Road, London. No 25454 on 6 December 1917.

22 and 23. Deposited by Schallplatten-Fabrik Favorite GmbH of Hannover-Linden, on 29 February 1912. Nos. 20198 and 20199.

24. Deposited 19 May 1913 by Compagnie Francaise des Disques et Machines Odeon et

d'Instruments de Musique, of Paris. It could be in various colours No. 146080.

25. Deposited by la Societe francaise des Phonographs "Arion" of Paris. While the accompanying note said that names of the artists and music could be placed in the bottom space, no mention was made of space for the maker's name. 11 October 1912, number 140417. The same firm registered the word 'ASTORIA' for discs. Number 140416.

26. Deposited by Vereinigte-Schallplatten Werke Janus Minerva GmbH of Hannover on 9 April 1912 this mark could be of various colours. No. 20467.

27. In various colours la Societe Aerophone deposited its label 7 March 1913, number 143889.

28. Despite the similarity with other labels, this was deposited by William Arfidson. The title, artist etc., would be in the white space. Number 157072.

29. Deposited by la Societe P. and F. Schwab and Co. on 22 June 1914. Number 157137.

30. This was a renewal on 6 December 1917 by the Columbia Graphophone Company Limited of 102-108 Clerkenwell Road, London, for use on any of the company's products as it wished. No. 25455.

The same company also renewed the words "Grand Opera" (No 25350), "Grand Opera Record" (25451), "La Cigale" (25452) and "Dictaphone" (25453).

31. Otto Heinemann Phonograph Supply Company Incorporated of 25 West 45th Street, New York, deposited this word (the famous 'Okeh' but in an unfamiliar typographical style) 21 June 1919, for its mark on whatever it might produce. No. 27024.

32 and 33. A renewal on 21 June 1919 by la Compagnie Francaise du Gramophone of Paris. Nos. 182058 and 182059.

34. C Turn deposited this mark on 29 August 1917, number 17110.

35. Although double sided discs were the

main type by 7 February 1918, this design for the back of a single sided disc was renewed by la Compagnie Francaise du Gramophone. No. 1730343.

36. These designs were deposited by la Compagnie Generale des Machines Parlantes Pathe Freres on 15th October 1919. No 184965.

37. This design from Polyphonwerke A.G. of 76 Markgrafenstrasse, Berlin, appeared on various of their products in various sizes. On record labels it is often in the upper half in a colour contrasting with that of the rest. 26 July 1920. No. 29089.

38. The Brunswick-Balke-Collender Company, 623 South Wabash Avenue, Chicago registered its label on the 31st of December 1921. The design was basic to that used by subsequent owners of the trade-mark over the years. No. 22232.

39. This label was deposited by the International Talking Machine Co. of Neu-Weissensee, Berlin. on 15 October 1920. No. 714.

40. The Carl Lindstrom A.G. of 137 Grosse Frankfurt strasse, Berlin, deposited this label 29 April 1920. It could be used on any of their products. No. 28566.

41 and 42. the International Talking Machine Co. mbH, of 20-25 Lehderstrasse, Neu-Weissensee, Berlin, renewed its registration of these two marks, plus some record labels on 11 December 1920. Nos. 2913, 2914, 2915.

43. A new company to arise in Germany after World War One was the Vox-Schallplatten & Sprechmaschinen A.G. of 4 Potsdamerstrasse Berlin. Its talking machines featured wooden tone arms initially. The cartoon of a singer was used on record labels in various colours and sizes. Deposited 21 December 1921. No. 21665.

44 & 45. On 31 October 1922, Etienne Chanoit deposited these trade marks for use on discs, cylinders, talking machines and parts thereof. We have seen Radior 'machines'. Nos. 37178 and 37179.

46. The Carl Lindstrom AG. of 137 Grosse Frankfurtstrasse, Berlin, renewed the mark showing a script letter L (for Lindstrom, NOT as a pound sterling money sign . [The origin of the pound money sign was as a script L, from the french *Livres*. This can still be found written as £ ... i.e. L with a small slash ED.]) over a horn-gramophone which could be applied to any of the firm's products.

* * *

Additionally; the Polyphon Werke had registered its trade-marks in October 1899 for use on musical boxes and other products. Eventually they were used on records.

In the foregoing I have shown only those

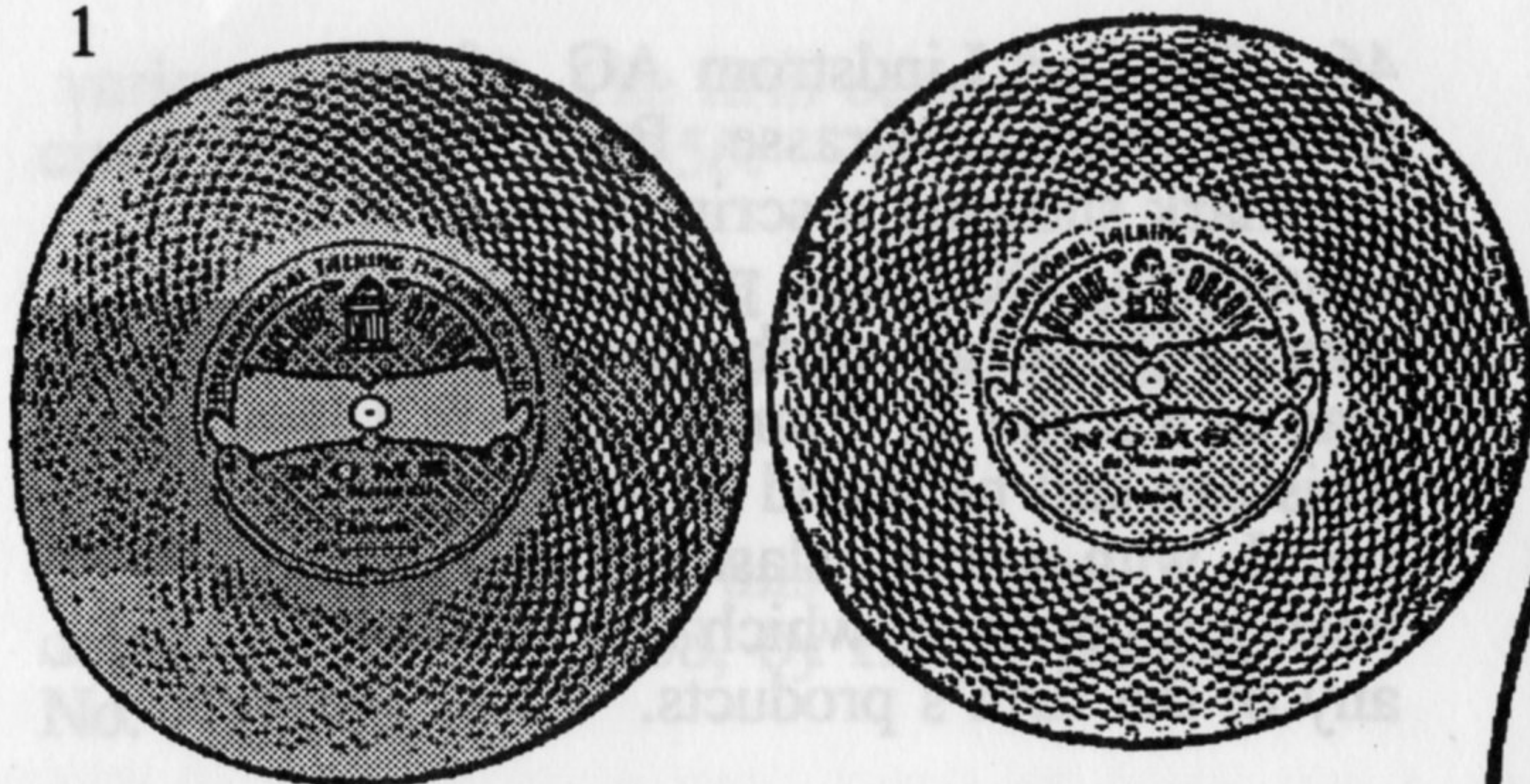


Polyphon

designs which were registered, or registered with an accompanying drawing.

As the original illustrations were photocopied, some times more than once, a certain amount of degradation of quality has occurred; for this we apologise. In some cases computerized enhancement has been used by the editorial staff in order to obtain a fair degree of reproduction in the magazine pages. E. B. ○

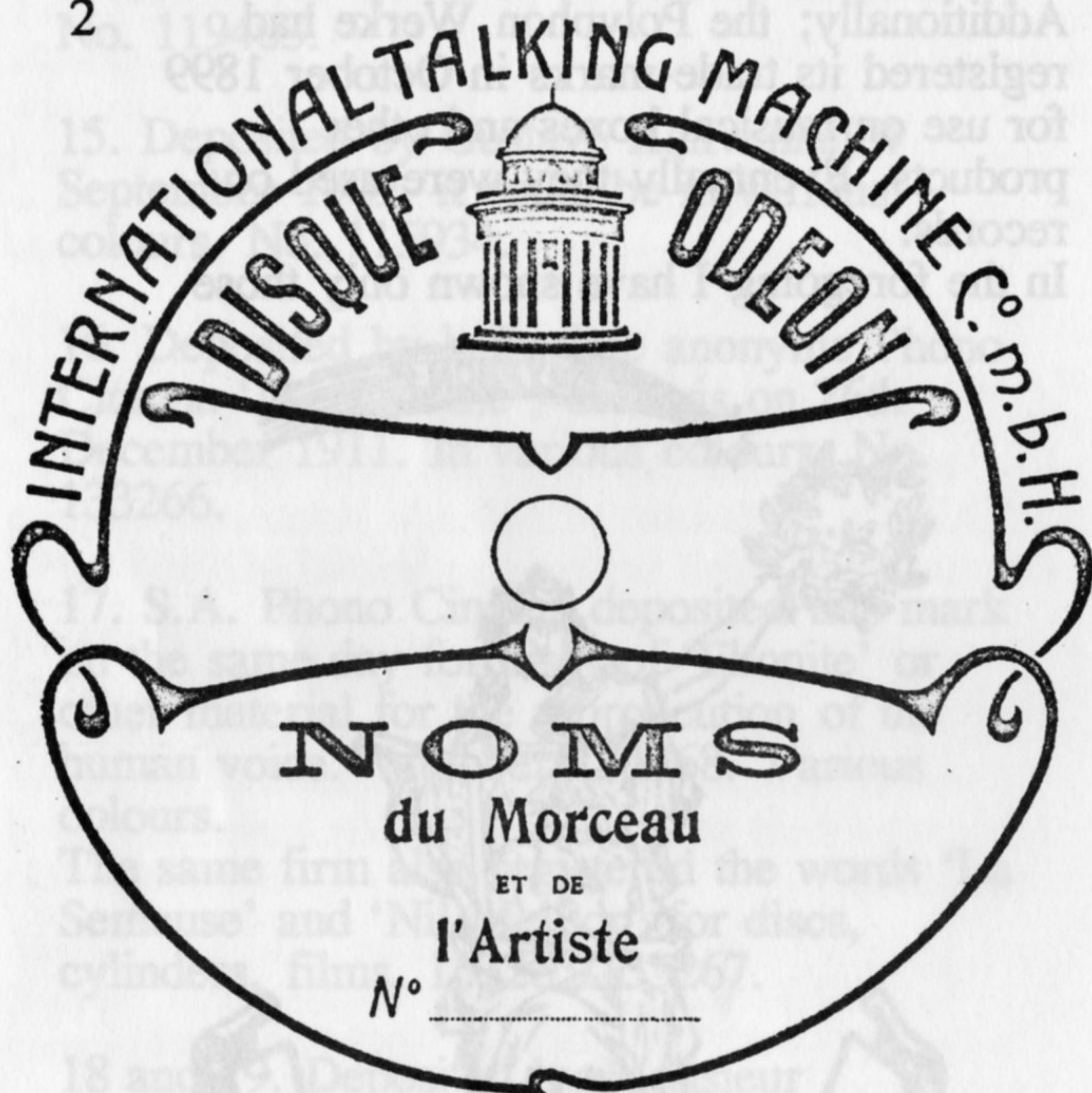
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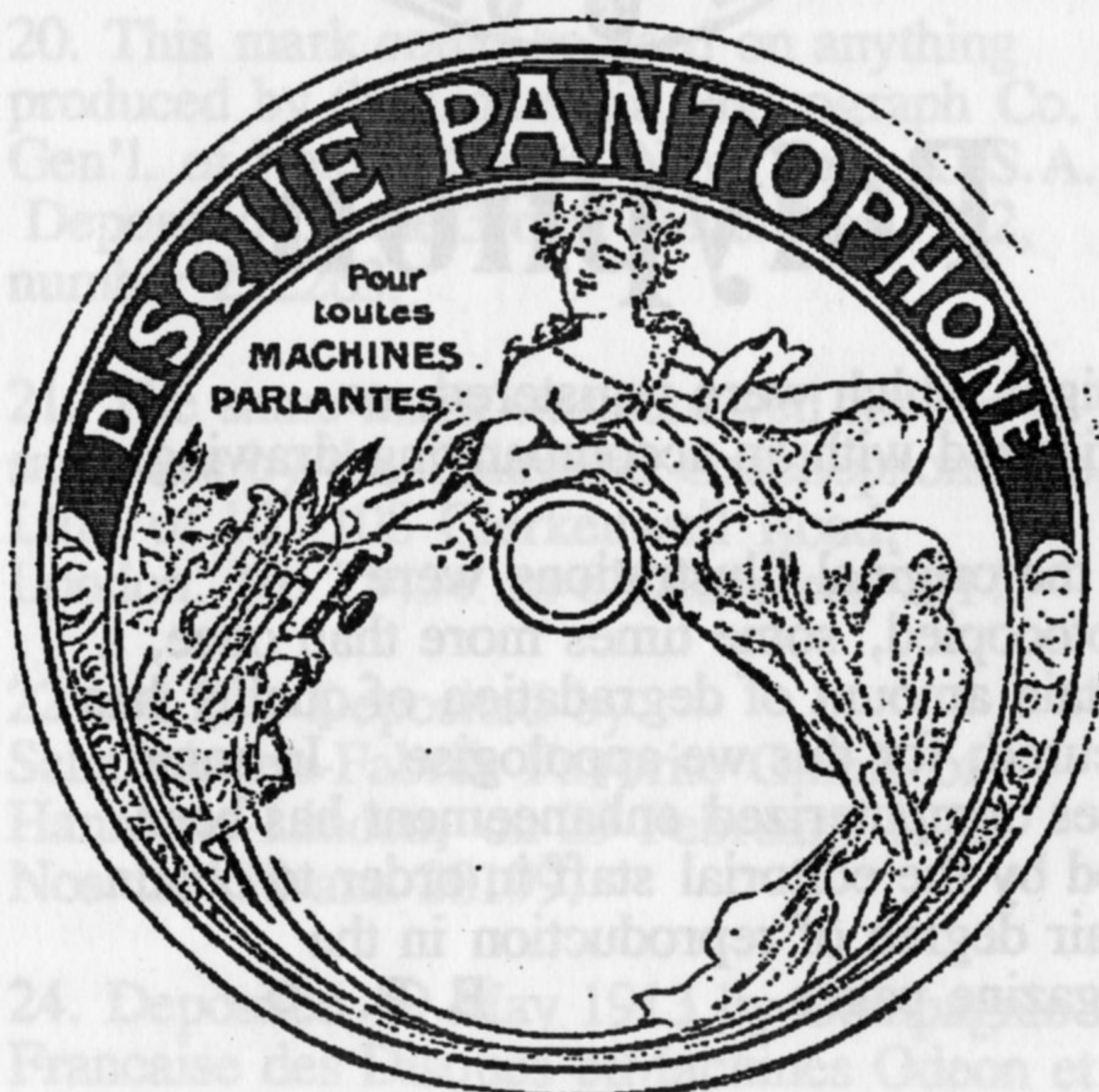
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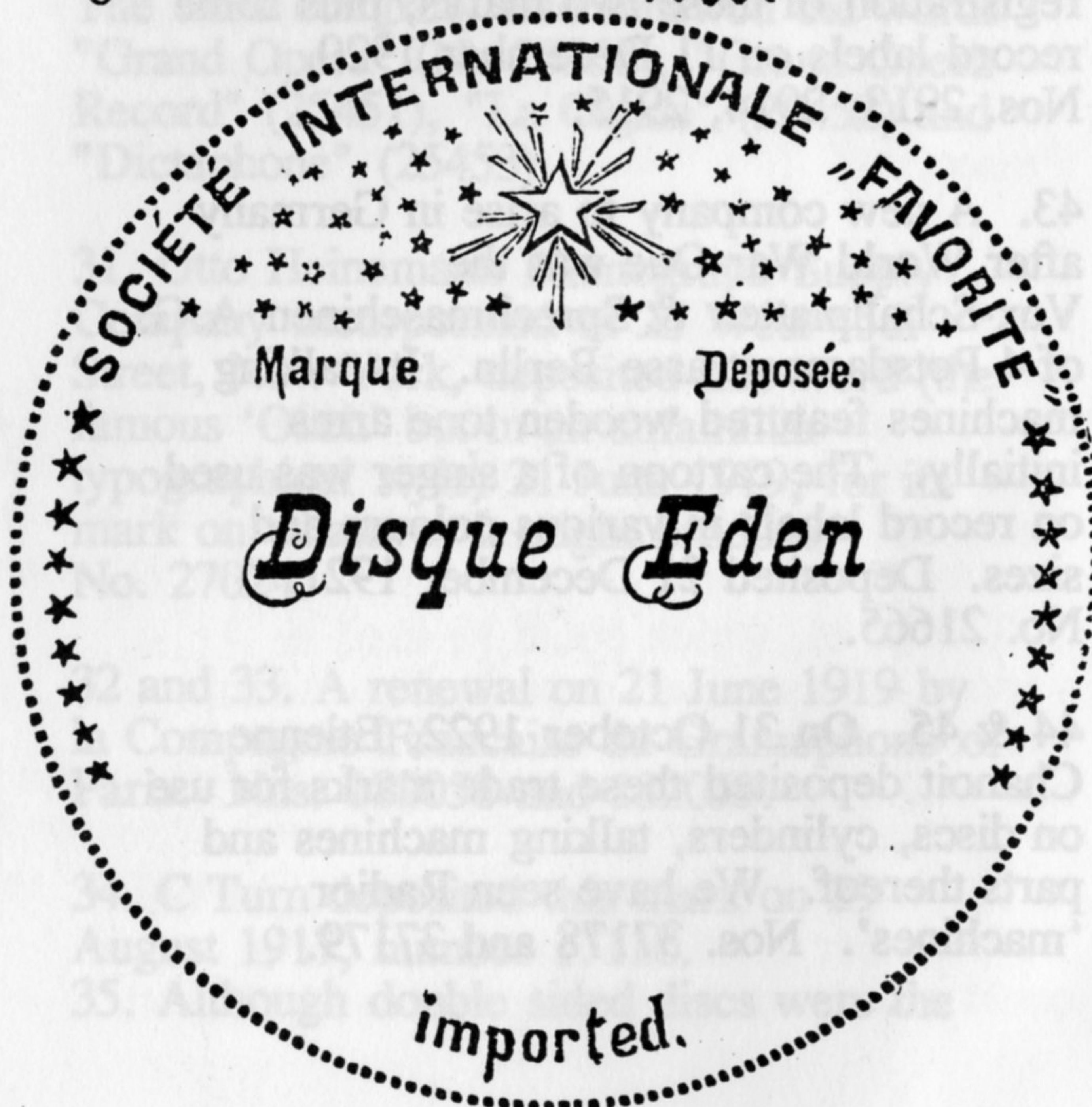
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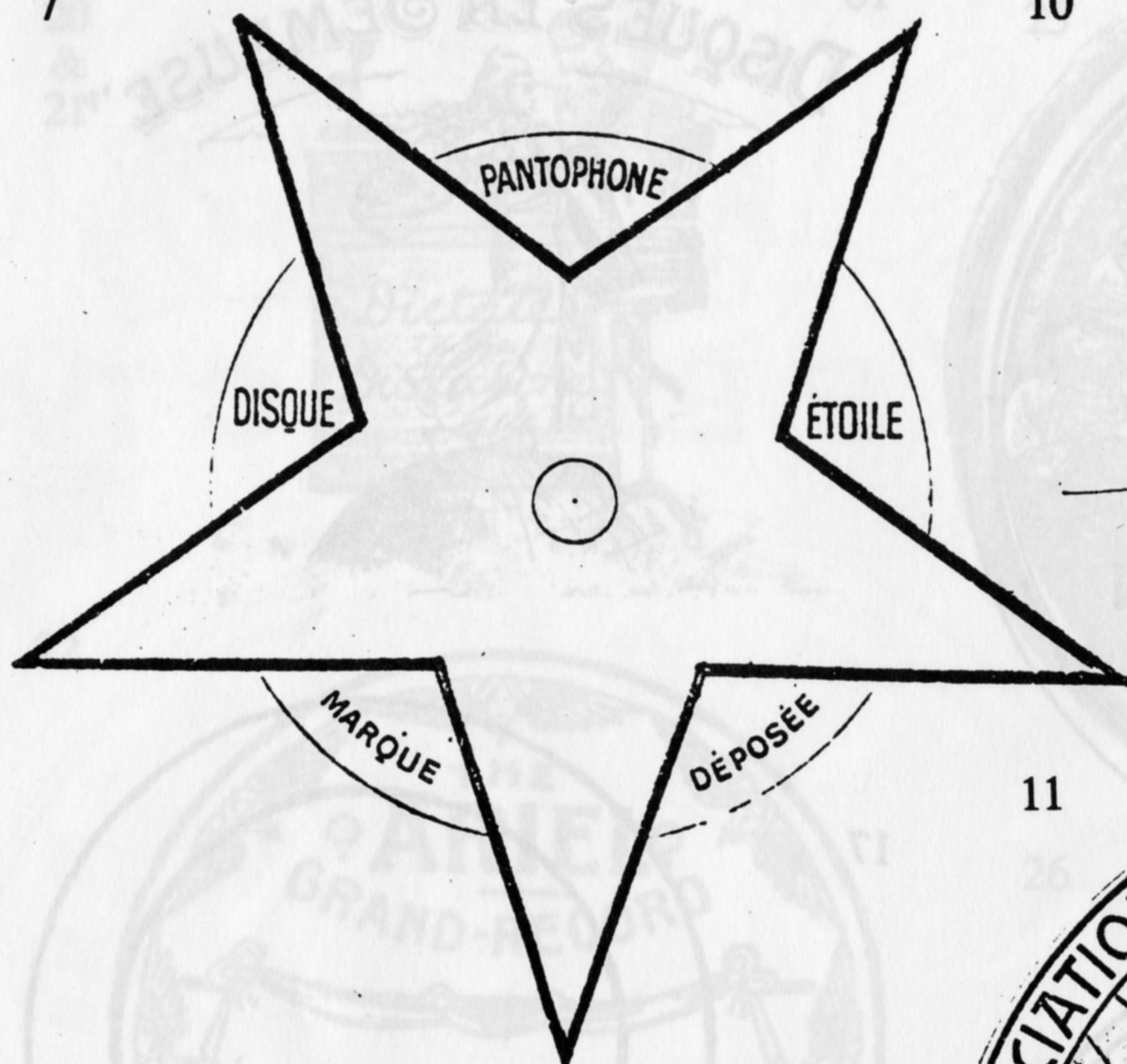
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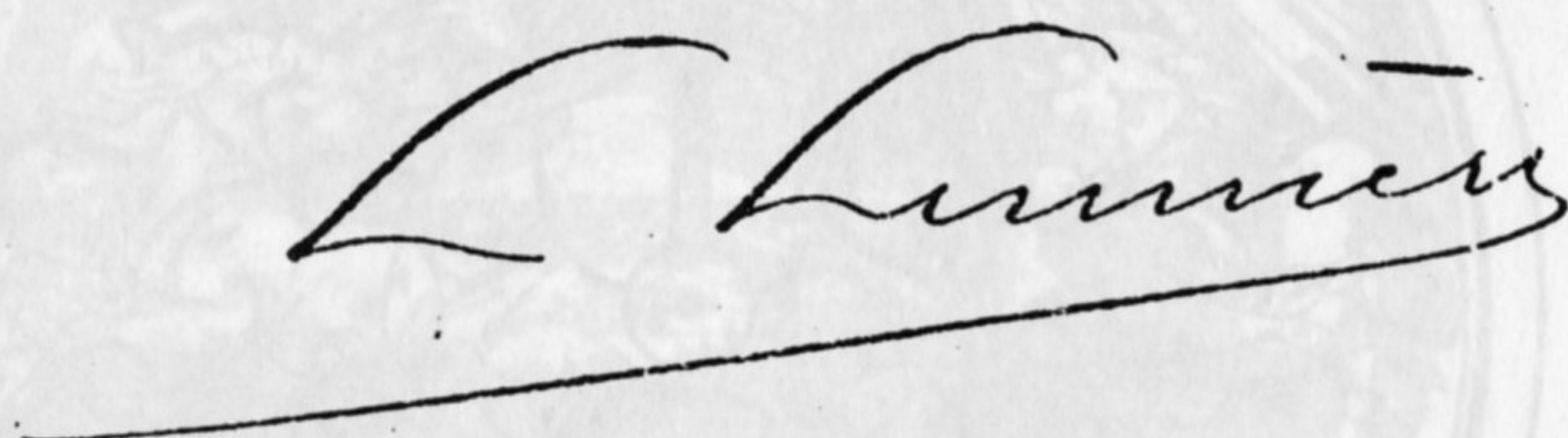
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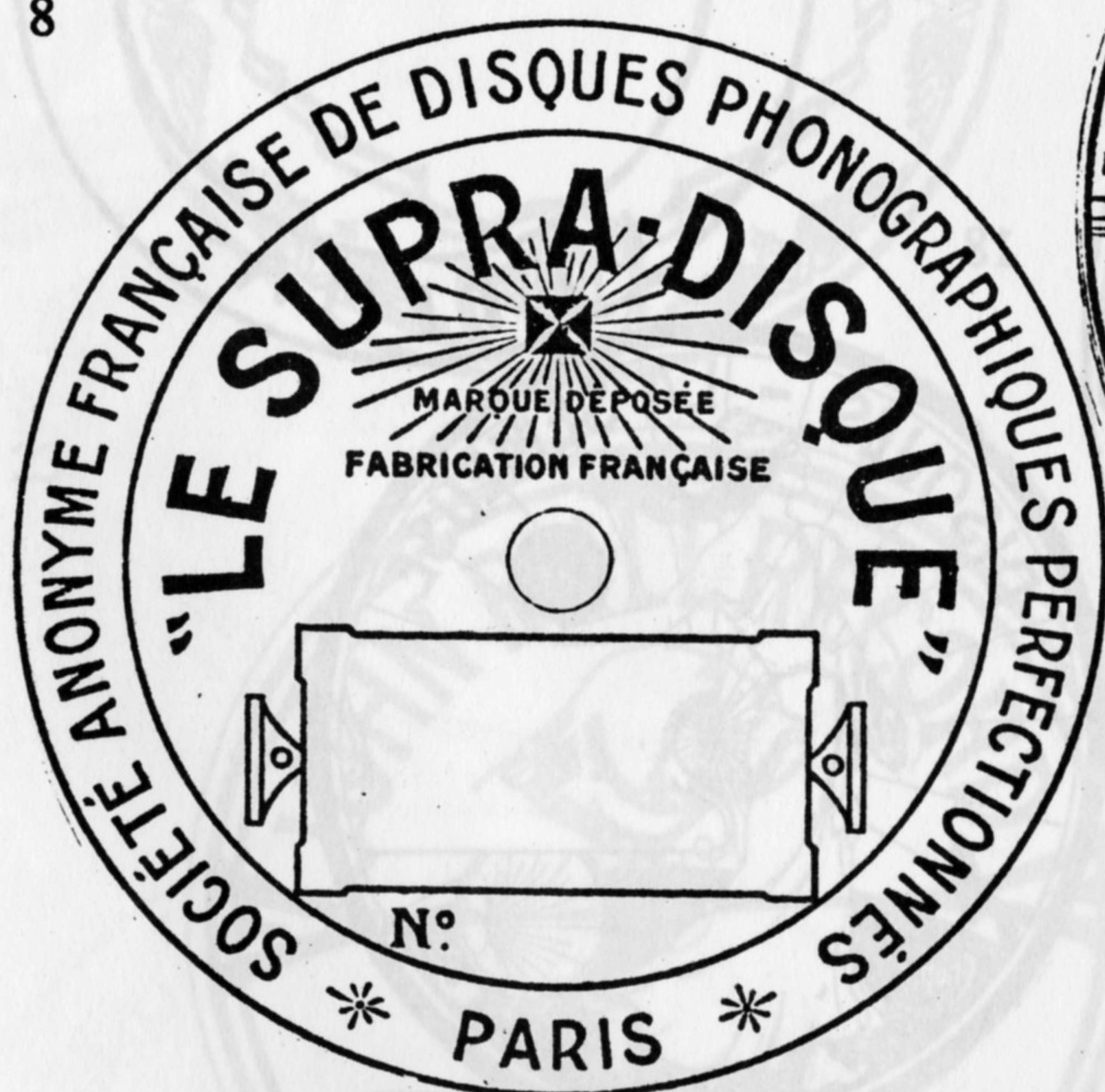
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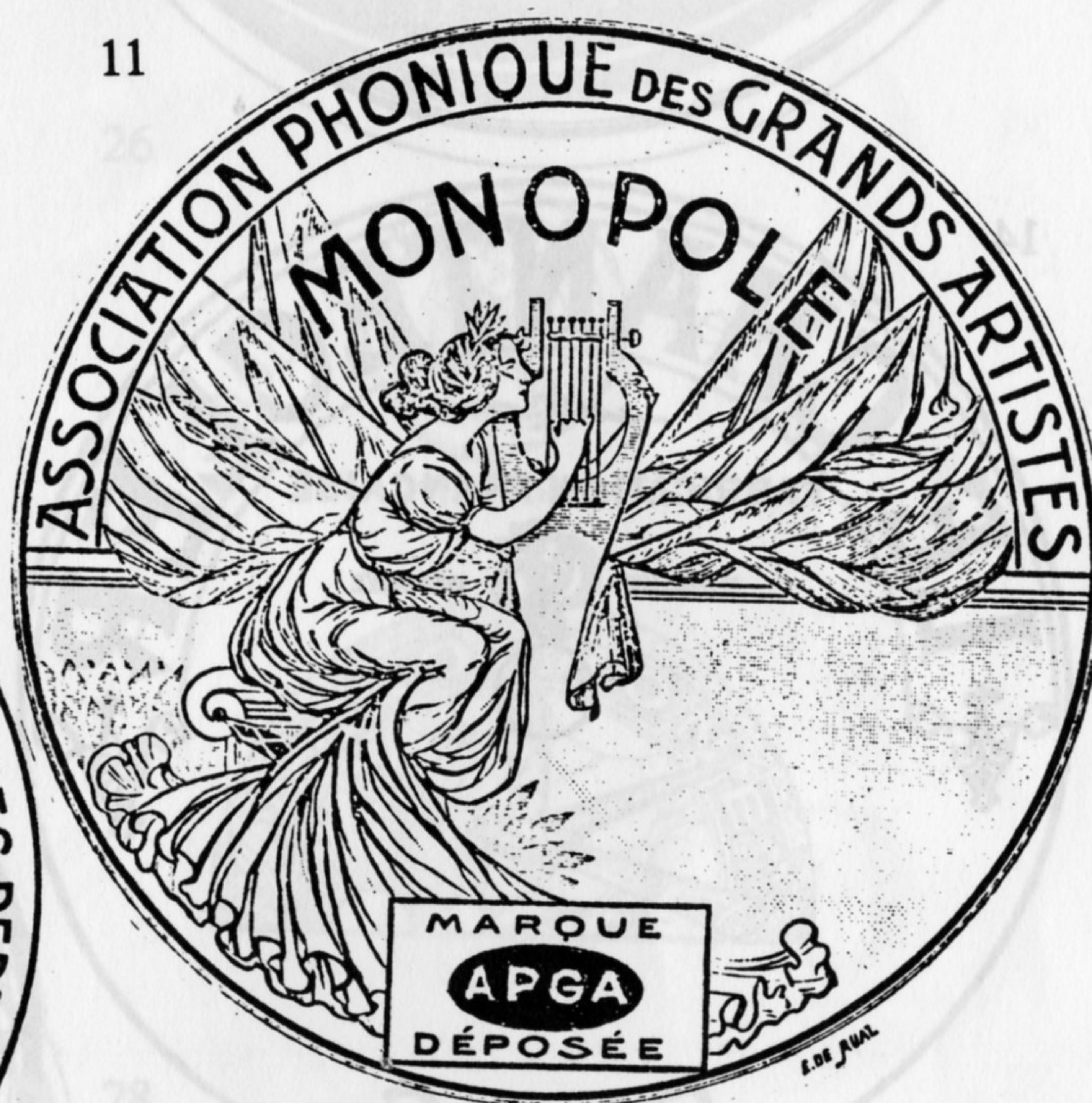
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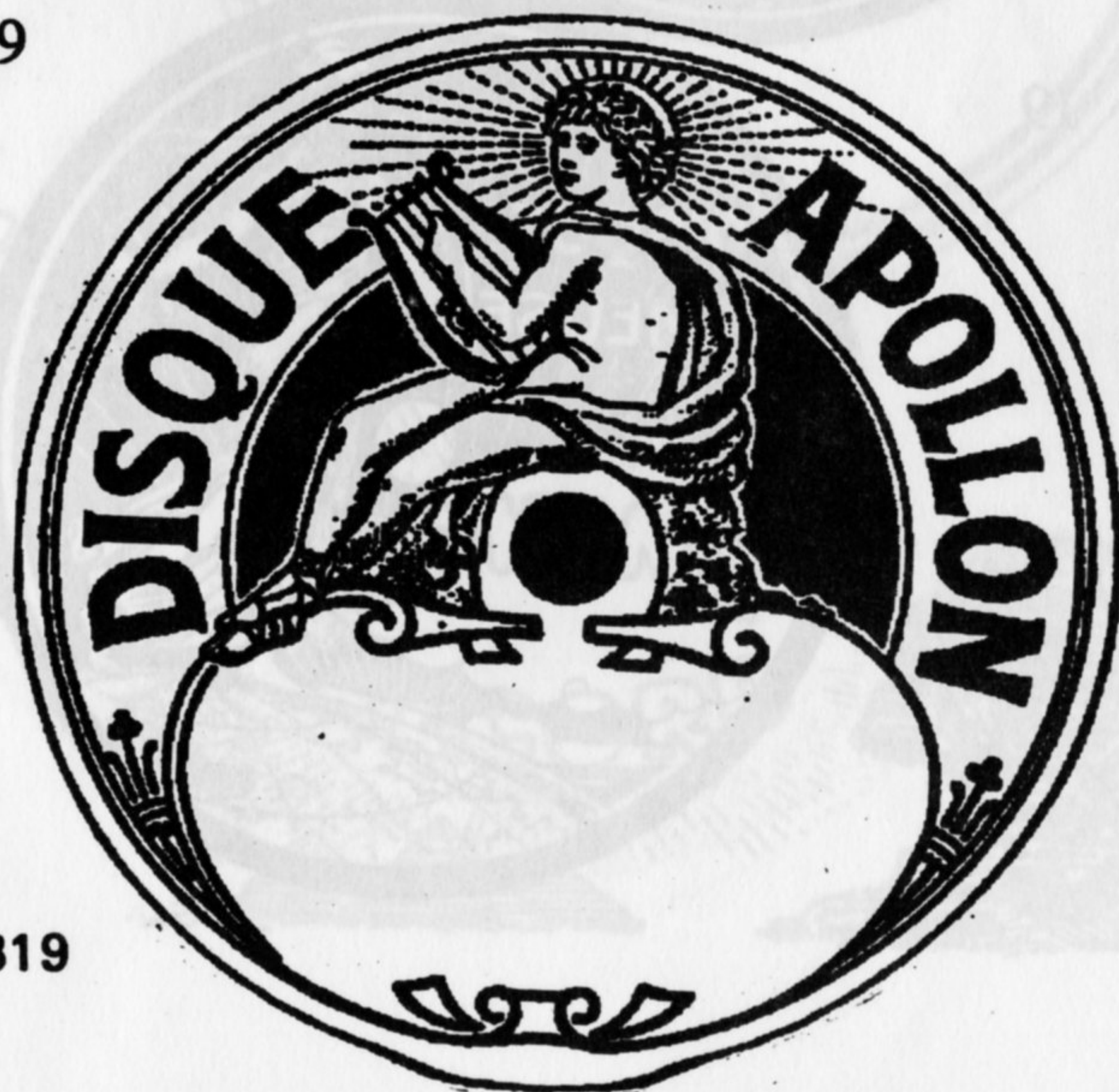
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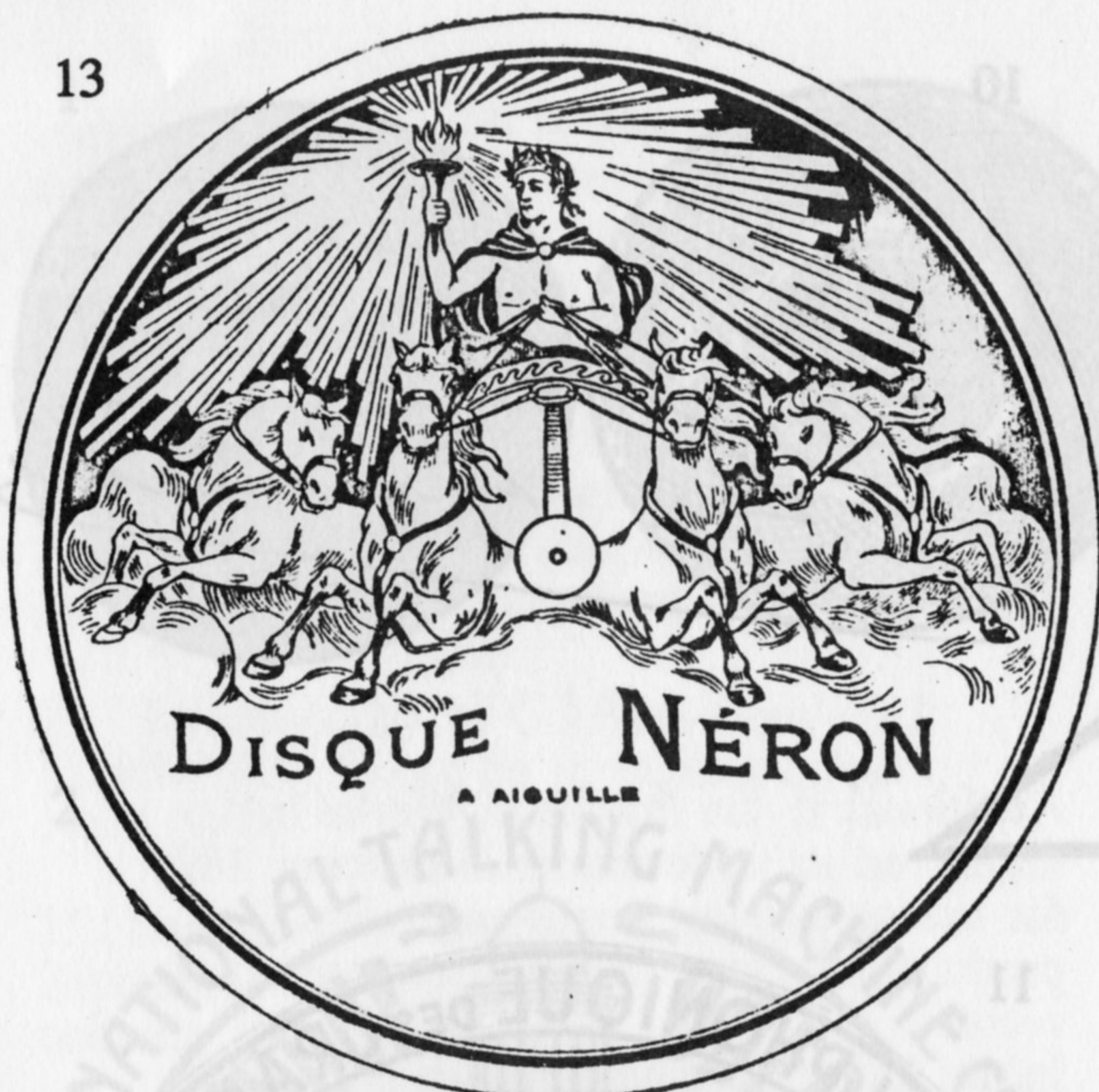
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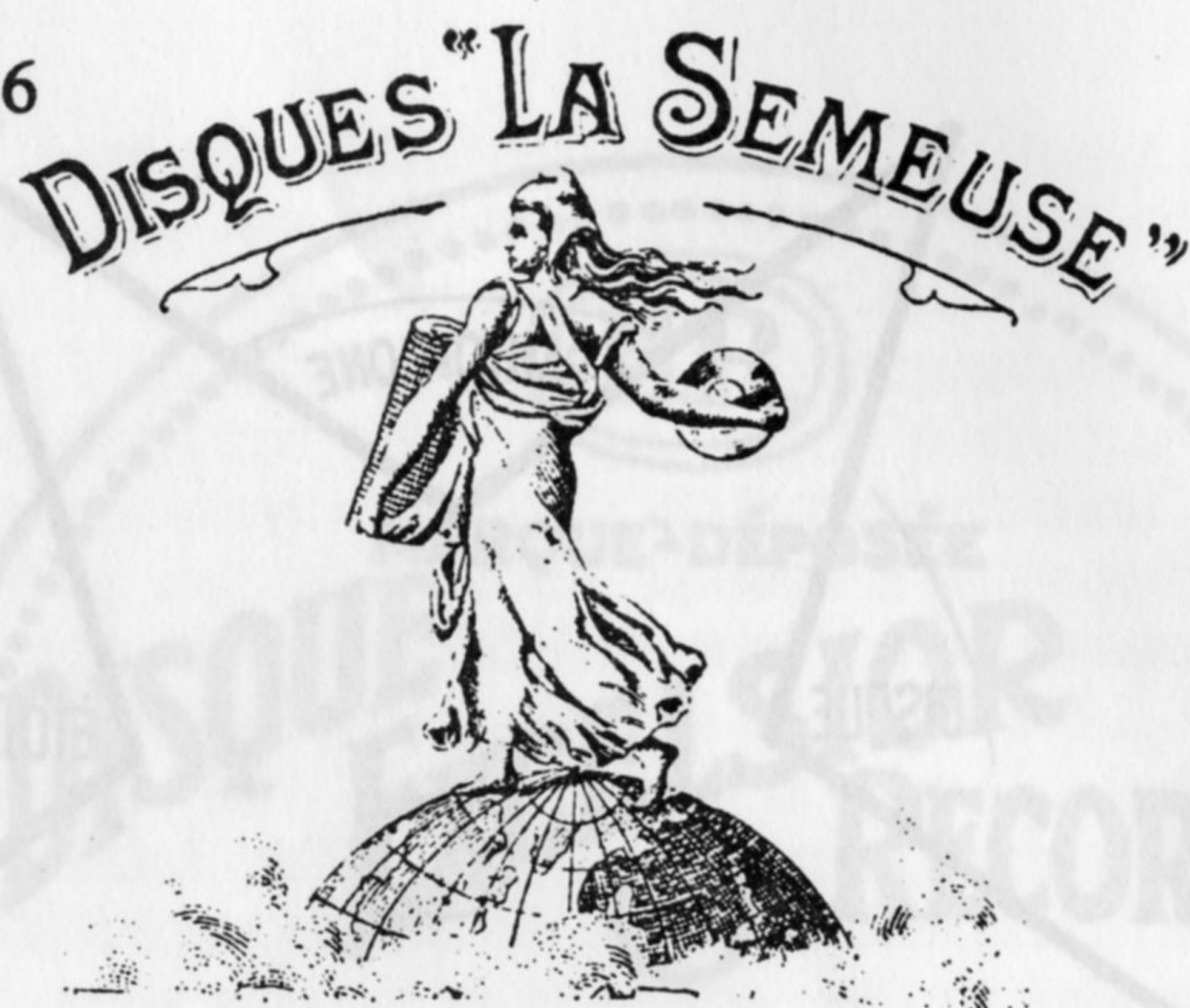
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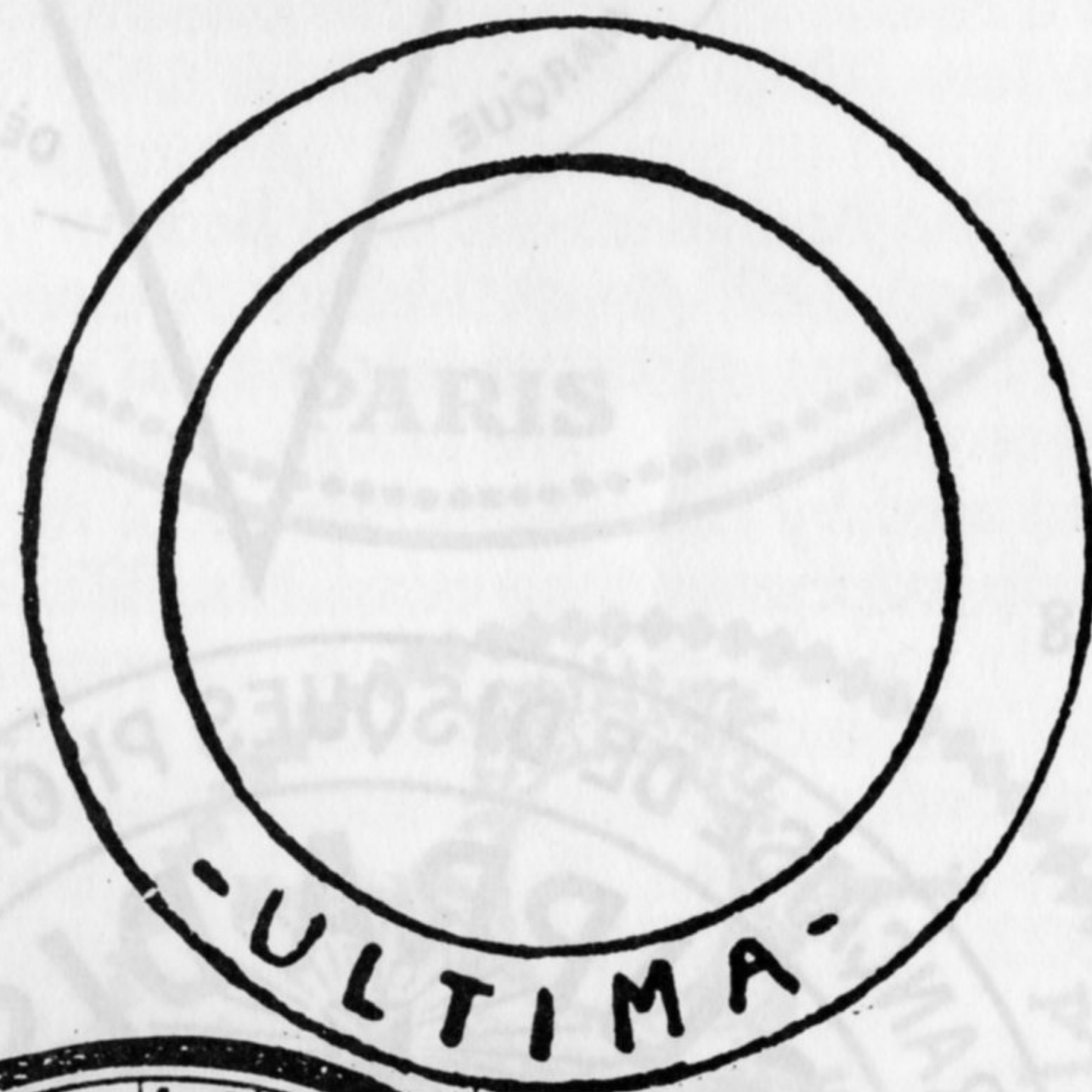
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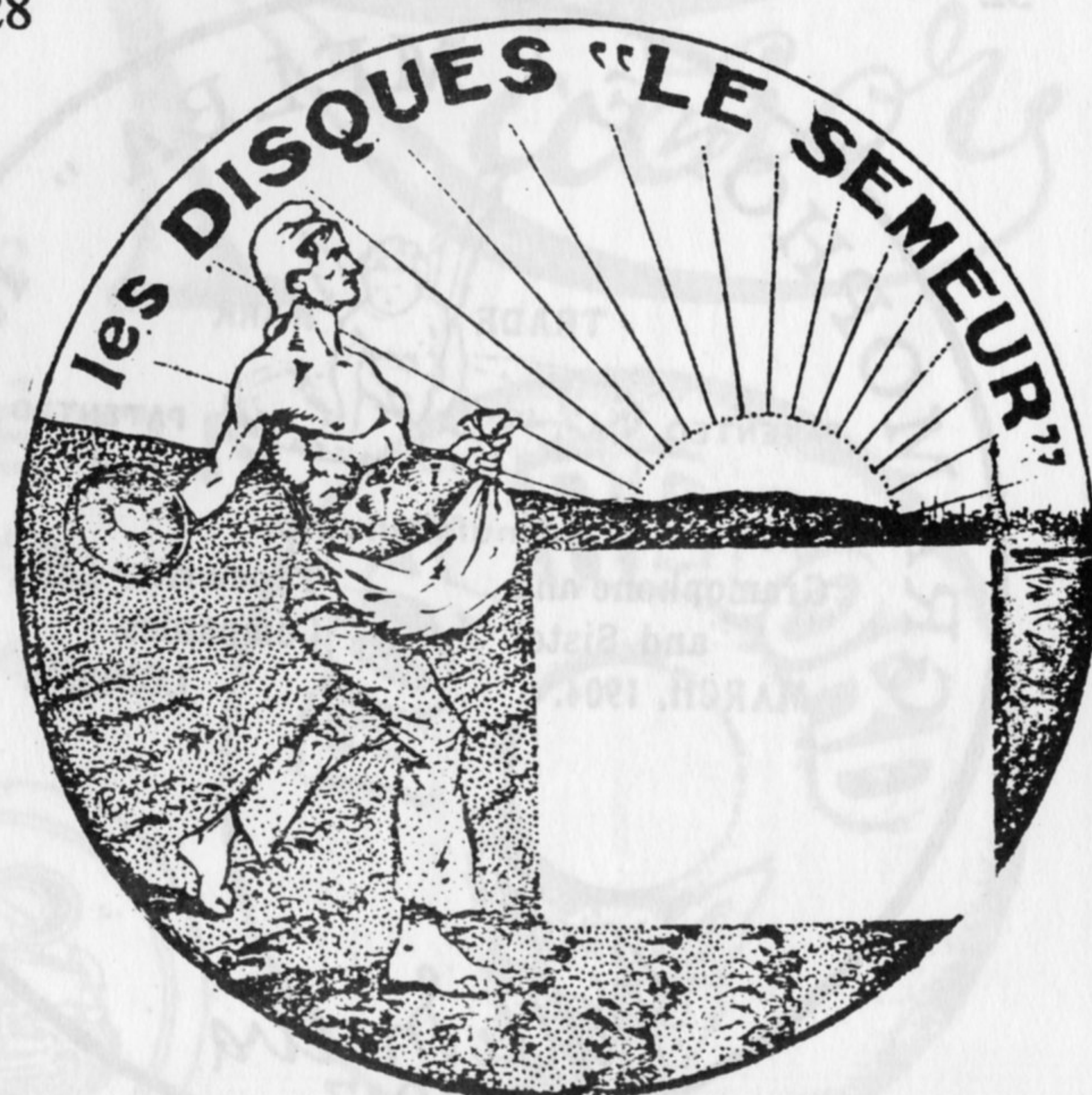
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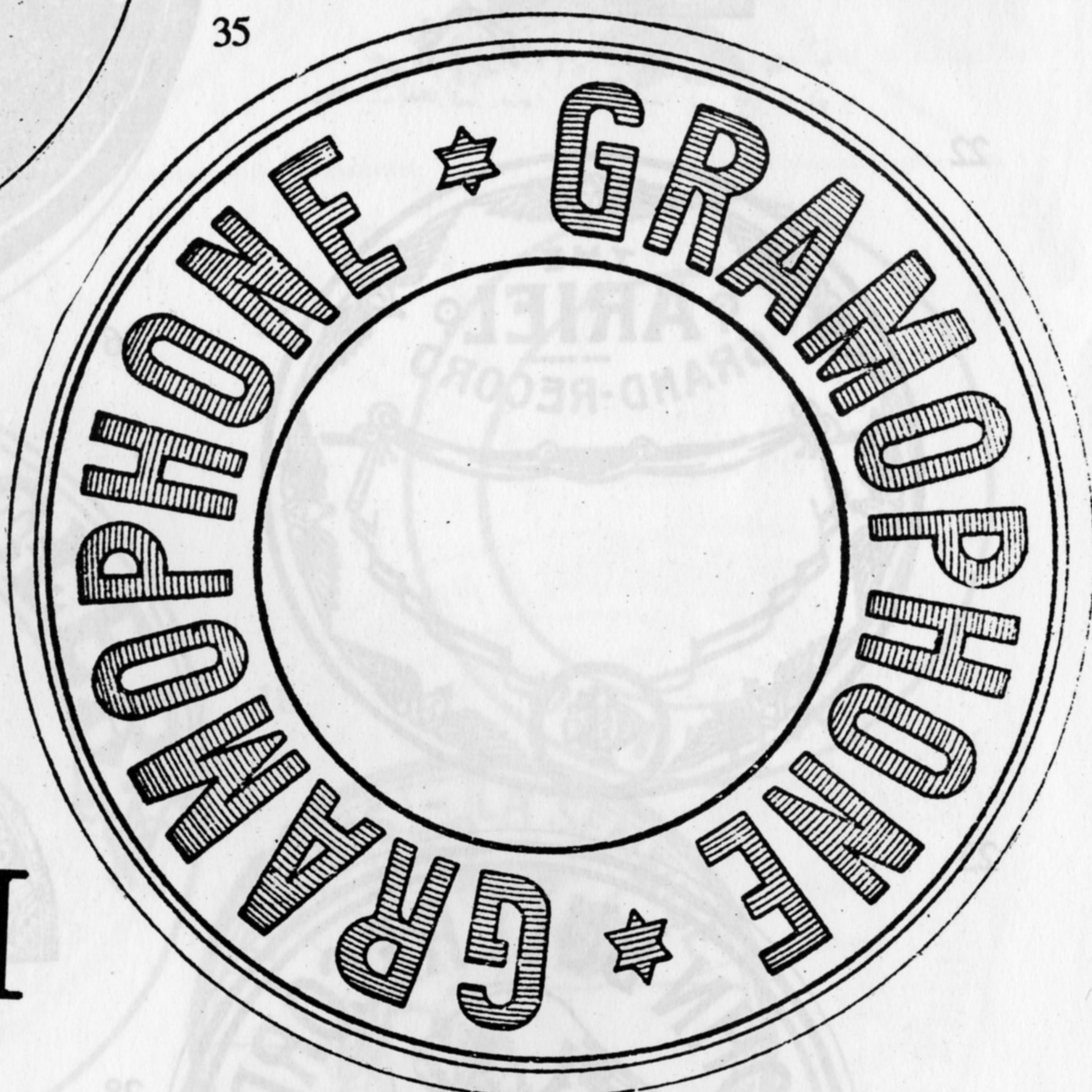


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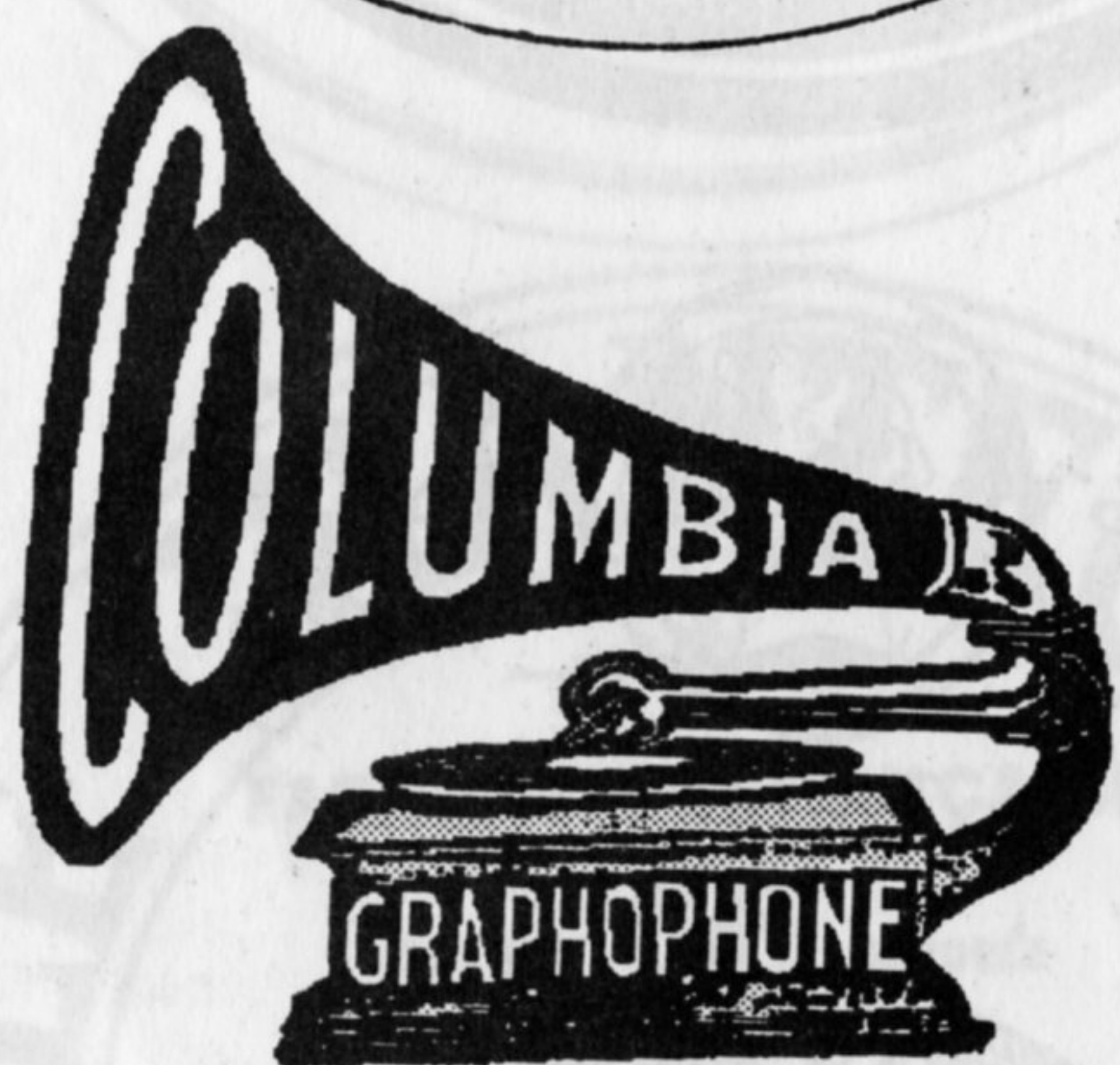


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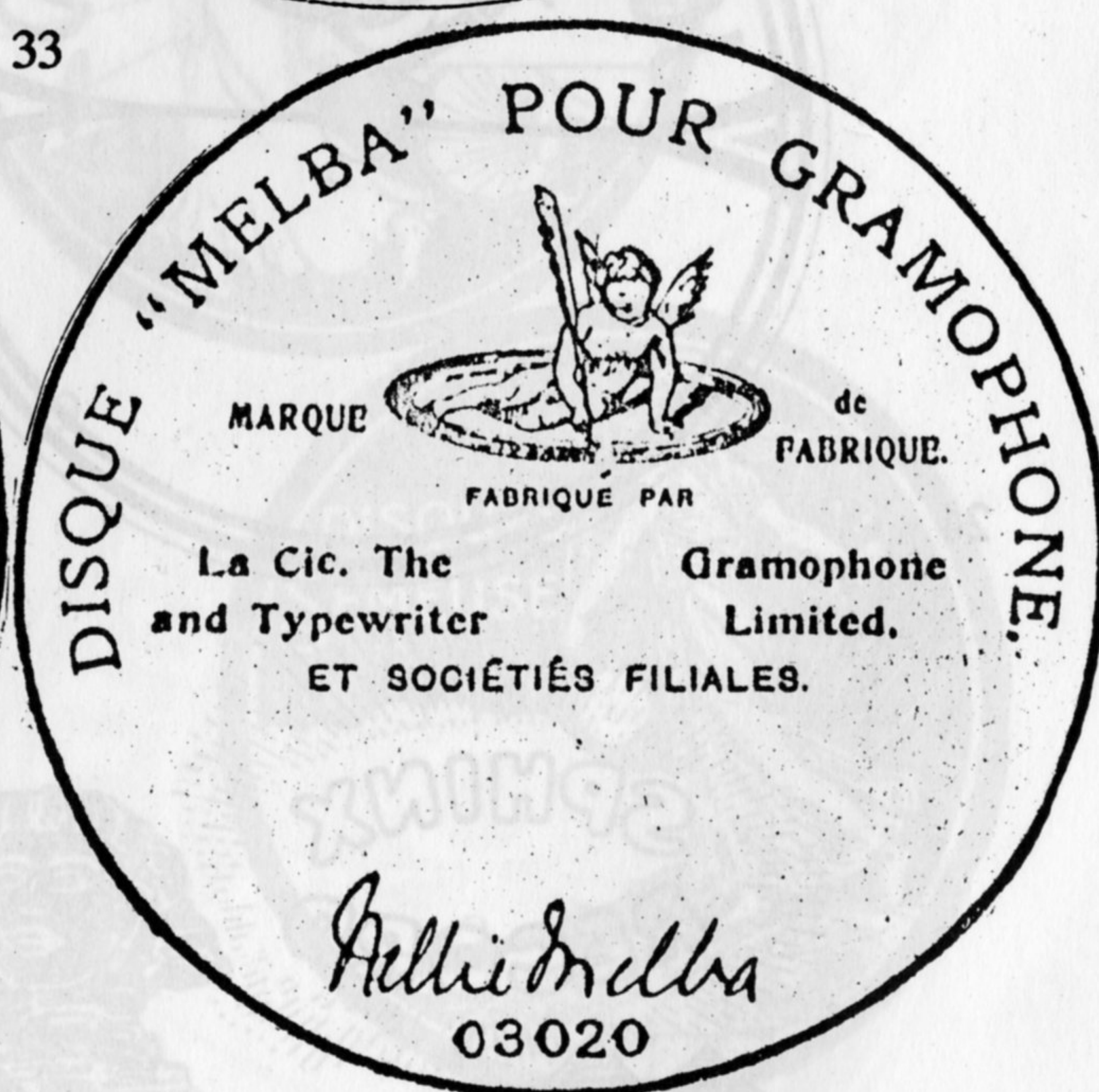
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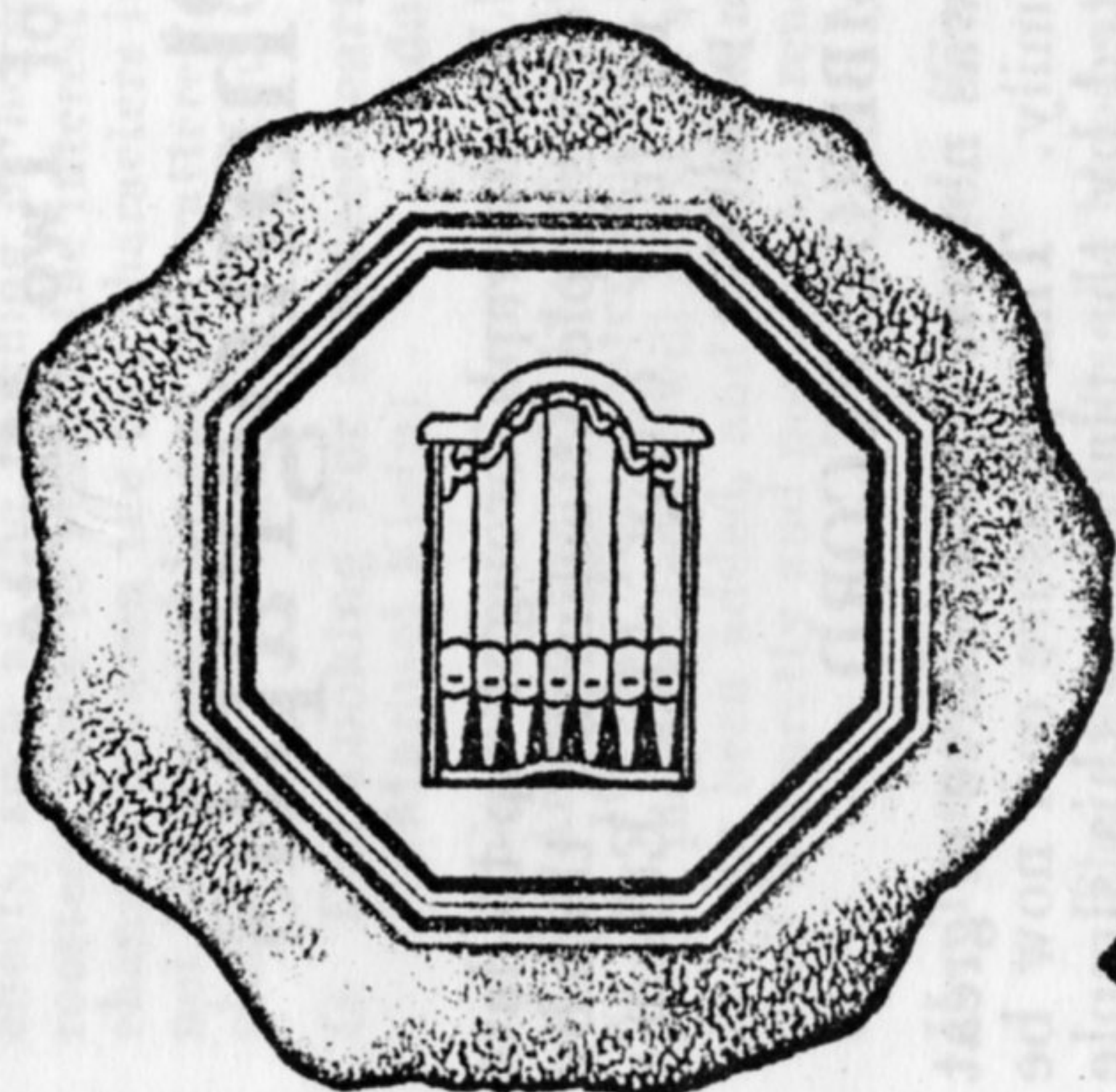
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An Unusual Offer

To Owners of Two Minute Edison Phonographs



YOU can have your Phonograph brought up-to-date by the addition of a simple Attachment, thereby enabling you to fully enjoy Mr. Edison's wonderful new product

THE BLUE AMBEROL RECORD

When your Phonograph was new, it was a source of great pleasure to you and your family. This pleasure can now be revived and greatly augmented by the placing of this simple Attachment on your machine. It will not prevent the playing of your present stock of records, for by changing reproducers and shifting the gears, either Standard or Blue Amberol Records may be played at will.

Consider what this Attachment means to you! It means that you can play any Edison Cylinder Record made; it means that you can play the Blue Amberol Records, which are a great improvement over wax records. They not only play twice as long as any other Record, but they never wear out; played once, or 3,000 times, they are ever the same true records as at first. Then again, they are practically indestructible, and are not easily injured. Still another great advantage is that you can obtain in the Blue Amberol many Grand Opera and Concert selections at popular prices. The list of Blue Amberols is growing rapidly.

But perhaps the greatest advantage in accepting this offer is that the new Diamond Point Reproducer (Mr. Edison's remarkable achievement) is included with every Attachment, except that for the Gem Phonograph. This diamond point never needs changing, nor does it wear the records. It brings out with great clearness, sweetness and fidelity the tonal quality of Blue Amberols.

The importance of this Attachment is obvious; not only does it give you another list to choose from—the Blue Amberol Records—but it gives you a double pleasure in listening to Blue Amberol Records played with the Diamond Point Reproducer. Both together must certainly make your Edison Phonograph a household treasure which you will never cease to use and enjoy.

SEE SPECIAL OFFER ON NEXT PAGE

OUR UNUSUAL OFFER:

TEN SPECIAL BLUE AMBEROL RECORDS GIVEN WITH EACH BLUE AMBEROL ATTACHMENT

With every purchase of a Blue Amberol Attachment, at the prices stated below (varying according to style of Phonograph to which it is to be adjusted) we will give the TEN BLUE AMBEROL RECORDS described on the following pages. These are SPECIAL Records. They are not entered in our catalog and cannot be had in any other way.

THEY REPRESENT A VALUE OF £1-0-0

That would be their cost at list price (2/- each). An owner of the "Gem" Phonograph, desiring this Attachment, would secure it for £1-0-0, and then have presented to him £1-0-0 worth of Blue Amberol Records. An owner of a "Standard" model would pay £2-2-0 and practically obtain 50% discount by the gift of these ten Records; (the price includes a Diamond Point Reproducer). Owners of other models receive similar benefits by accepting this special offer.

OUR PURPOSE IN MAKING THIS OFFER

Many people long ago would have had this Attachment placed on their Phonograph had it not been for the additional expense of purchasing Blue Amberol Records also. Our special offer is to meet this objection and to make it still more easy and advantageous to bring their two-minute Phonographs up-to-date.

PRICES FOR BLUE AMBEROL ATTACHMENT

(Including 10 Special Blue Amberol Records Free)

Outfit No. 1	For GEM Phonograph	£1- 0- 0
" 2	" STANDARD Phonograph (straight horn)	" 2- 2- 0
" 3	" " (cylindrical)	" 2- 2- 0
" 4	" HOME " (straight)	" 2- 6- 10
" 5	" " (cylindrical)	" 2- 6- 10
" 6	" TRIUMPH " (straight)	" 2- 6- 10
" 7	" " (cylindrical)	" 2- 6- 10
" 8	" CONCERT " (old style)	" 2- 17- 3

All the above, except the GEM, include a Diamond Point Reproducer. Purchasers of this Attachment retain their Sapphire Reproducer to play Standard Records. The Diamond Point can only be used with the Blue Amberols, as it cuts the wax Records.

Take your Phonograph to the Dealer whose name appears on this folder and have the proper attachment put on and adjusted.

Where absolutely necessary, this can be done by yourself, as full directions accompany all Attachments. Since, however, the dealer makes no charge, it is best to have him do it if he is near at hand.

THOMAS A. EDISON, INC.,

Foreign Department

Cable Address: "Zymotic New York"

Orange, N. J., U. S. A.

The Ten Special Blue Amberol Records Included in This Attachment Offer

A The Four Jacks (Abe Losch) New York Military Band

The New York Military Band has a reputation for good music that this Record will fully sustain. Among Edison Phonograph owners no musical organization has greater vogue. This band has been making Records for so long a time that every detail of the difficult operation is familiar to each member. In addition to that, each artist is a soloist on his particular instrument; and, as they have been playing together for years, the reason for the superiority of their work is easily apparent. This Record is a tuneful and popular march of unusual volume.

B Father's Eccentricities Murry K. Hill

A vaudeville Record by a prince of entertainers, one of the country's leading vaudeville performers. After singing a comical song, which he explains is "dedicated to any old judge," he proceeds with a rapid fire monologue of which his father's eccentric actions furnish the theme. The "stunts" he ascribes to his parent's absent-mindedness, while hardly complementary to the old gentleman, are funny enough to extract laughter from the Sphinx. The Record concludes with a song entitled "Father's A-B-C's," in which the artist imitates his father as a school teacher.

C If I Must Say Farewell, Kate, Let Me Kiss Your Lips Good-Bye (J. Fred Helf) Manuel Romain

This list would be incomplete did it not comprise a Record by the famous minstrel tenor, Manuel Romain, who is known from coast to coast as a premier vocalist. Sentimental songs are his forte, and in this one he has an exceptional opportunity to display the sympathetic quality of his splendid voice. A lover's valedictory to his sweetheart at parting forms the pathetic theme of this selection, which is wedded to a plaintive melody of unusual charm and sweetness. Mr. Romain is at his very best on this occasion, his superb voice giving to the selection the exact shade of sympathy it requires. As a Record this is one of supreme beauty, whether considered in respect to the exquisite singing of the famous tenor, or the perfect reproduction his voice has received.

D The Ninety and Nine (Ira D. Sankey) Edison Mixed Quartet

This beloved old hymn, which has been sung at revival meetings in every quarter of the civilized world, is here given a masterful and impressive rendition. Added dignity and reverence are imparted to it by the manner in which these four trained vocalists have sung its well-known lines, their voices blending throughout in the sweetest harmony imaginable.

E Scenes That are Brightest—Fantasia H. Benne Henton

A saxophone solo, played by Mr. Henton in the form of a fantasia, consisting of the theme, "Scenes That are Brightest," a favorite gem from Wallace's Opera, "Maritana," and two variations. The latter are Mr. Henton's own compositions, as are also the embellishments with which he begins the selection. This number from Mr. Henton's repertoire is one of his most popular efforts and one that he has featured in all of his most important concerts throughout the country. It affords a full opportunity for displaying the beauty of the saxophone, both in tonal quality and brilliant execution, all of which is faithfully reproduced in this Record. Mr. Henton is acknowledged to be the most accomplished saxophonist before the public today, bearing testimonials to that effect from some of the foremost musicians and band-masters in the world. Orchestra accompaniment.

F Two Rubes Swapping Horses

Porter and Meeker

A "Rube" sketch introducing two rural characters who spend a lot of time and energy in trying to drive a sharp bargain. Some very clever effects, such as the neighing of horses, barking of dogs and crowing of roosters, serve to sustain the interest throughout, while the repartee exchanged between the two characters is irresistibly funny. Jokes that are not handicapped by age are scattered throughout the dialogue, which concludes with the singing of "The Old Gray Mare" song.

G I'm Looking For a Sweetheart and I Think You'll Do (Manuel Klein) Ada Jones & Billy Murray & Chorus

This selection will serve admirably to demonstrate the improvement of the Amberol over the two-minute Record, in which list it will be found as No. 10114. The greater amount of entertainment provided by the longer playing Record will prove its superiority. A quartet of male voices has also been added, and two brand new jokes introduced. The selection itself is a pretty and popular song rendered in the form of a conversational duet.

H Tramp! Tramp! Tramp! (George F. Root) Harlan & Stanley and Chorus

The song that thrills the blood and fires the patriotism of every true son and daughter of Uncle Sam. The descriptive part of this Record follows the lines and story of the song closely. The first verse, with its pathetic words, shows little action. The second and third verses, however, which speak of battle and the hope of rescue, are full of realistic effects, showing the army moving upon the prison, with a final grand charge and rescue of the prisoners.

J Hermit's Bell Overture (Maillart) American Symphony Orchestra

"The Hermit's Bell" was successfully produced in France in 1856, as "Les Dragons de Villars," and was also warmly received in Germany, under the title of "Das Glockchen des Eremiten." The Overture to the Opera is constructed on its most brilliant and effective themes, and is recognized as one of the standard overtures of the day. In respect to the performance, it can truly be said that this selection, which has been rendered by world-famous orchestras, has seldom if ever been given a more artistic interpretation than in this instance.

K The Peerless Minstrels Peerless Quartet and Co.

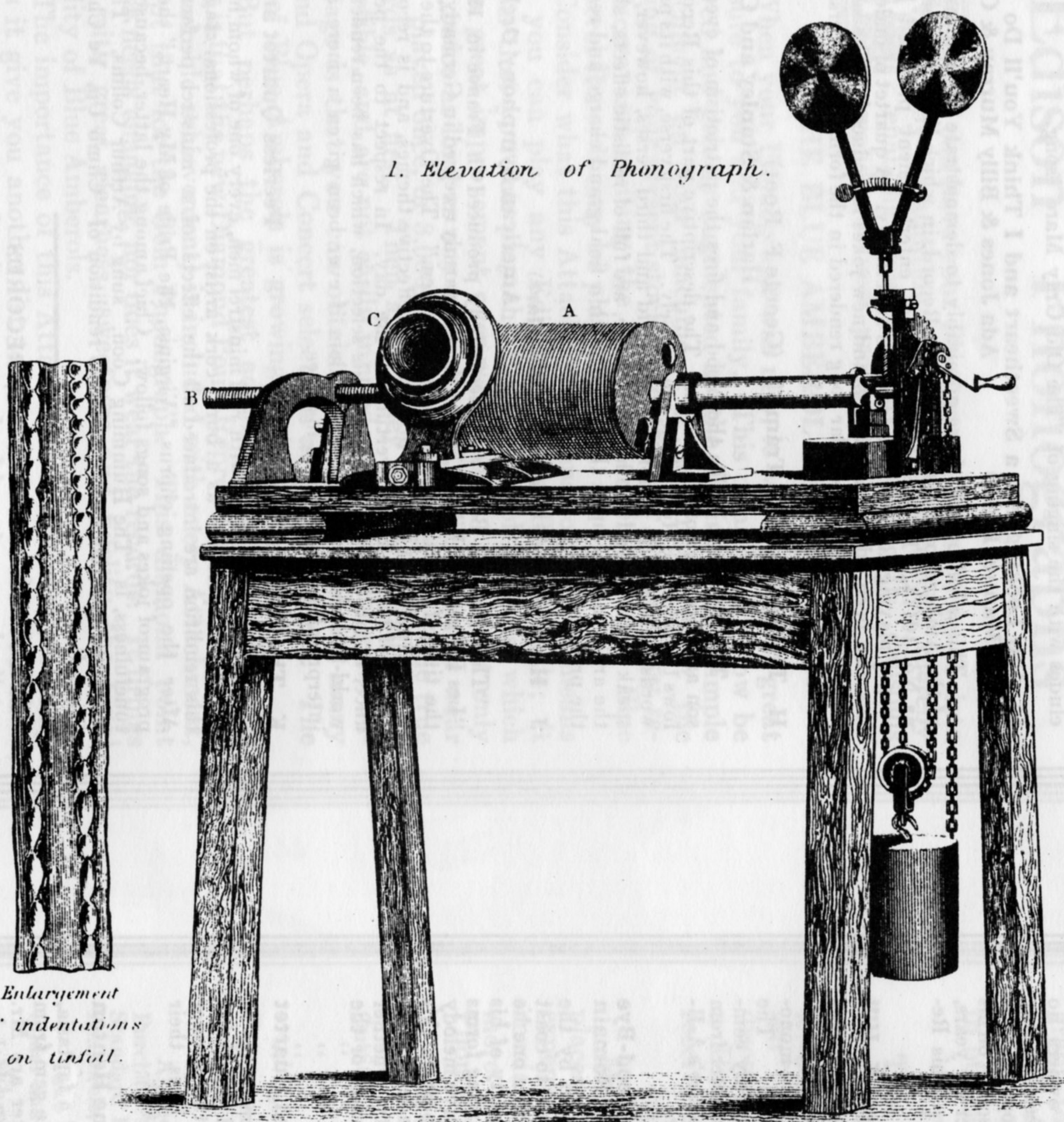
A real minstrel show with real minstrel men, every one of whom has had plenty of experience as a burnt-cork artist on the professional stage. In this rendition are introduced all the effects of a minstrel performance. After the opening chorus, "Virginia, the Pride of My Heart," the usual program of jokes and songs follow. Chief among the latter, because of its tunefulness, is "The Humming Coon," sung by Arthur Collins. The performance concludes with a chorus rendition of "Climb Up, Ye Children Climb."

EDISON PHONOGRAPHS, RECORDS

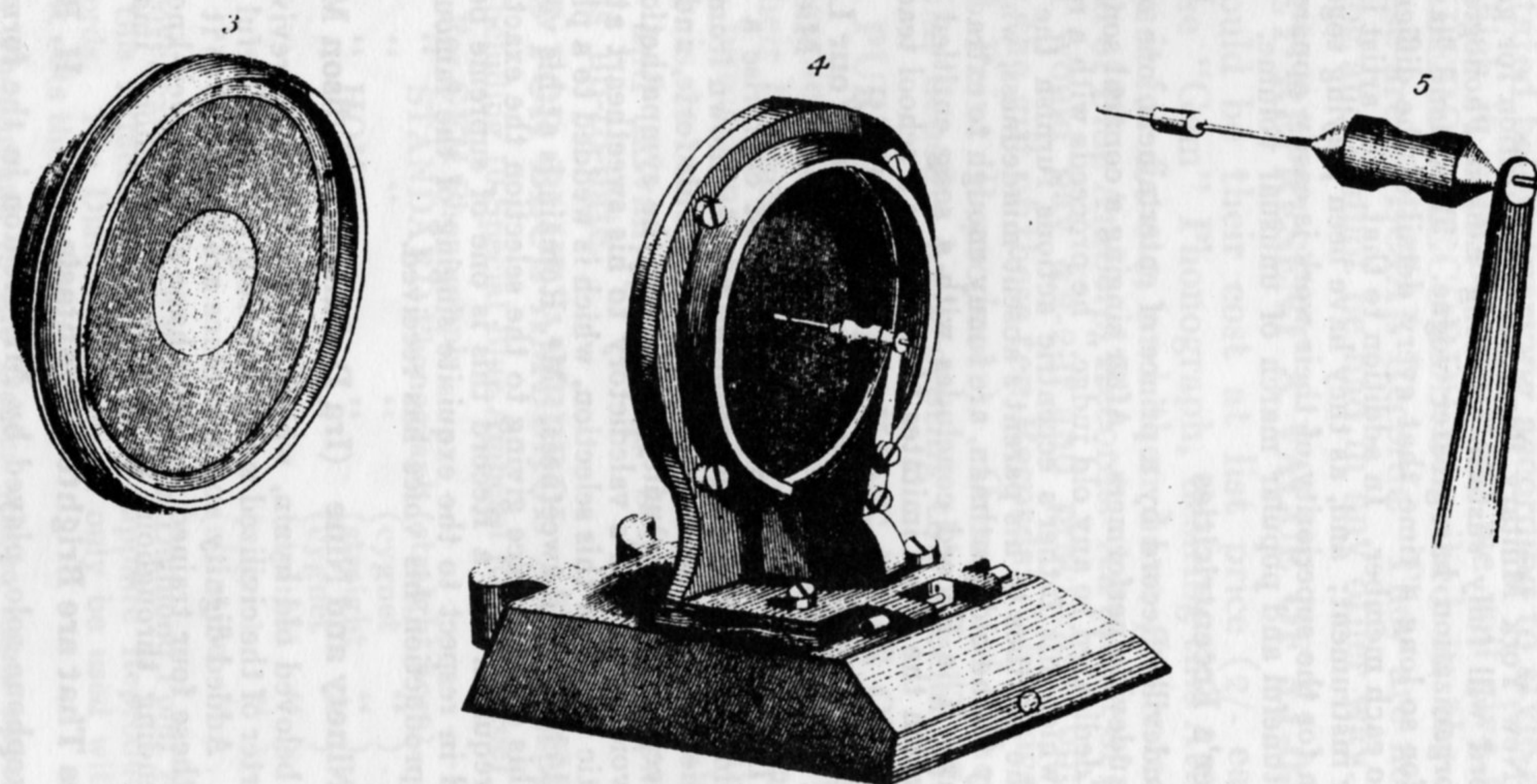
-Sold by-

PHONOGRAPH.

1. Elevation of Phonograph.



2. Enlargement of indentations on tinfoil.



Details of mouthpiece, diaphragm & needle.

VOL. 10.

Illustration of an unknown Phonograph published shortly after the original Edison patent.

Forty Years Goon But Not Forgotten



Camellia Camelford

FORTY YEARS AGO a comic revolution was being created. Four young comedians were assembling for the BBC a radio show called "Those Crazy People". The comedians involved were Spike Milligan, Peter Sellars, Harry Secombe and Micheal Bentine. The rest is history.

After three series the programme was called The Goon Show, Micheal Bentine had left, and Spike Milligan was writing each weekly script; a task that was to haunt him into more than one mental trauma.

My own memories of the Goon Show are of listening each week after school home-work was done, assured that most weeks the skimmed set piece of biology would be accepted by a young teacher who would have also listened to that same Goon Show: a liberal peppering of the current 'catch phrase' in the next lesson period would ensure camaraderie 'twix pupil and teacher. How highly valued was the time of Milligan's 'voix serieu' inserted into a few scripts - "You must watch these points you know". A phrase that was adopted unwittingly by an, older and uninitiated, member of the teaching staff who could not appreciate why his seemingly straight forward utterance was followed by giggles from more than half of the class.

The later catch phrase of Little Jim, another of Milligan's voices, "He's fallen in the water", rendered in a falsetto and with a double emphasis on the two syllables of "war - ter"; however was not so readily absorbed into the curriculum. This was often rewarded with a sharp rebuke. But enough of my reminiscences.

Forty years on and each Goon Show revisited by way of EMI and BBC tapes and LPs not only re-awakens memories of those days, but provides a comic experience as fresh as the day they were first broadcast. Even if the show's permanent format of three parts divided by two musical 'spots' seems dated; the scripts are still very, very funny. Non scientific research carried out three years ago by me of exposing a sixteen year old to tapes of the Goon Show proved that - given some latitude for references to pre-decimal coinage and politicians of the fifties - reactions were equivalent to those experienced by me and others at the time of the first broadcasts. Indeed addiction to "Goonery" has been detected in all age groups, and especially in the young. There exists in this country and abroad groups of addicts who subscribe to a magazine and who meet regularly in support groups to share their addiction to thirty and forty year old Goon Shows. [1]

The BBC has been issuing recordings of the Goon Shows for some years now, these are mainly taken from transcriptions made for licensed broadcasts by non-UK radio stations. Consequently many have been slightly edited to eliminate what was then perceived as potentially offensive material, or to remove the occasional short-lived topical gag. Additionally they were cut from a standard 30 minutes running time to about 27 minutes to ease sales abroad on commercial networks. In the sixties and early seventies some of these Lp transcriptions were issued by EMI on the Parlophone label, and Pye on the PYE label, again often edited by EMI to eliminate the musical spots, presumably to avoid royalty problems. Although in these cases both Ray Ellington and Max Geldray are credited with appearances if they actually contributed to the scripted part of the show. Ray Ellington occasionally appeared as 'Ellinga' in parts that would be considered mildly racist today, Max Geldray's acting can only be described as 'wooden'.

The musical spots themselves are interesting in that many of the big band arrangements were made by the conductor Wally Stott (now Angela Morley) and feature many well respected musicians such as George Chisholm and Don Lusher. Chisholm makes more than one appearance in the show with scripted parts "off the bandstand". The Ray Ellington Quartet provided the first musical break, a common device in those days to allow the main characters a breather, often in the case of the Goons, to consume a mixture of milk and brandy.

Many shows reveal Milligan's anarchic humour incorporating the orchestra or in the use of records from the Gramophone Library. Angela Morley has recalled how Milligan would outline a sound he wished to create and that the band would often willingly produce it or better. Often the musical effects would be created by Morley 'on the hoof' at rehearsals to fit extra ideas of Spike Milligan. Harmonica player Max Geldray provided the music for the second interlude and reveals a virtuoso technique on his instrument with solo renditions of usually popular tunes of the time. There are some jazz renditions to be found occasionally, aficionados of the genre will find these worth listening to.

A complete listing of all the broadcasts is out of the scope of this article, but will be found in reference [2].

The discography represents those shows released as commercial recordings available to the general public; records made by members of the Goons AS THE GOONS, or recognisably as a group of Goons. It excludes individual records made and released under solo names - e.g.: Peter Sellars' own output, or the singing repertoire of (Sir) Harry Secombe, also excluded is the output of Angela Morley (Wally Stott) for Philips Records over twenty years.

The humour of the Goon Shows transcends age and class, enjoyed by anglophones throughout the world, by prince and pauper alike, by the intelligensia who may analyse its Kafkaesque qualities, or by the schoolgirl who shares her giggles with the belly laugh of the man on the Clapham omnibus. As a progenitor of Python and Spike's own "Q" series for TV it deserves the attention it is due in this fortieth birthday anniversary year. [Ed. This article was written and submitted in 1991].

DISCOGRAPHY

78 and 45 rpm 'singles'.

London, EMI studios, 29 June 1955

CE 15359 "UNCHAINED MELODY" (parody on Zaret and North)
with Milligan and Sellars, plus rhythm acc., produced by George Martin. Parlophone R 4046

London, EMI studios, 29 June 1955

CE 15360 "DANCE WITH ME, HENRY" (parody on Ottis, Ballard and James)
with Milligan and Sellars, plus Rhythm acc., produced by George Martin. Parlophone R 4046

London, Decca Studios, 24 May 1956

DRX 21990 "BLUEBOTTLE BLUES" (Milligan and Carbone).
'with Maurice Ponke and his Orchestra Fromage' MILLIGAN & SELLARS as "The Goons". Decca F10756, London (US) 1684, [78 - 10'']/ Decca 45-F10756 [45 - 7''], DFE 6396 [45 - 7'' EP], LF 1332 [Lp - 10''], SPA 569 [Lp - 12''], KCSP 569 [Cassette].

London, Decca Studios, 24 May 1956

DRX 21991 "I'M WALKING BACKWARDS FOR CHRISTMAS" (Milligan and Carbone).
"with Nicky Rauchen conducting the Balls Pond Road, 'near the One-in-Harmony' ". MILLIGAN and SELLARS as "The Goons". Decca F10756, London (US) 1684, [78 - 10'']/ Decca 45-F10756 [45 - 7''], DFE 6396 [45 - 7'' EP], LF 1332 [Lp - 10''], SPA 569 [Lp - 12''], KCSP 569 [Cassette].

London, Decca Studios, 16 Aug 1956

DRX 22324 "BLOODNOK'S ROCK 'N' ROLL CALL" (Carbone).
Peter Sellars credited as "Major Dennis Bloodnok, 43rd Deserters (rtd.), with Roland Rockcake and his Wholly Rollers". Decca F10780 [78 - 10''], Decca F13609 [45 - 7''], Decca 45-F10780 [45 - 7''], Decca DFE 6396 [45 - 7'' EP], Decca LF 1332 [Lp - 10''], Decca RFLD 34 [2Lp - 12''], Decca SPA 569 [Lp - 12''], Decca KCSP 569 [cassette].

London, Decca Studios, 16 Aug 1956

DRX 22325 "THE YING TONG SONG" (Milligan).
Spike Milligan "with Maurice Ponke and his Orchestre Fromage". Decca F10780 [78 - 10''], Decca F13414 [45 - 7''], Decca 45-F10780 [45 - 7''], Decca DFE 6396 [45 - 7'' EP], Decca LF 1332 [Lp - 10''], Decca RFLD 34 [2Lp - 12''], Decca SPA 360 [Lp - 12''], Decca SPA 569 [Lp - 12''], Decca KCSP 360 [cassette], Decca KCSP 569 [cassette], Decca ECSP 360 [8 track].

London, Abbey Road EMI studios, 19 Nov 1956

CE 15701 "MY SEPTEMBER LOVE" (Evans & Mullan).
Spike Milligan, Eric Sykes and Pat Clarke. as "The famous Eccles and Miss Freda Thing, with Mr. Reginald Owen and his excruciating orchestra." Parlophone R 4251 [78 - 10''], 45R 4251 [45 - 7''], EMI One-up OU 2232 [Lp - 12''], TC-OU 2232 [Cassette].

London, Abbey Road EMI studios, 19 Nov 1956

CE 15702 "YOU GOTTA GO OWW" (Milligan).
Spike Milligan, Eric Sykes and Pat Clarke. as "Count Jim Moriarty, with Graveley Stephens (Pharmacological Pianist) and the Massed Alberts". Parlophone R 4251 [78 - 10''], 45R 4251 [45 - 7''], EMI One-up OU 2232 [Lp - 12''], TC-OU 2232 [Cassette].

London, Decca Studios, 10 March 1957

DRX 23324 "I LOVE YOU" (Milligan).
Spike Milligan, as "Slim Idiot and the Sons of the Bicycle Saddle". Decca F 10885 [78 - 10''], 45-F 10885 [45 - 7''], F 13609 [45 - 7''], LF 1332 [Lp - 10''], SPA 569 [Lp - 12''], KCSP 569 [Cassette].

London, Decca Studios, 10 March 1957

DRX 23325 "EEH! AH! OH! OOH! " (Carbone arr. Lockyer).
Spike Milligan, "with orch. conducted by Sir". Decca F 10885 [78 - 10''], 45-F 10885 [45 - 7''], LF 1332 [Lp - 10''], PA 39, SPA 569, [Lp - 12''], KCPA 39, KCSP 569 [Cassette].

London, Decca Studios, 10 March 1957

DRX 23326 "WHISTLE YOUR CARES AWAY" (Milligan & Stephens).
Spike Milligan, "featuring Whistler's Mother-in-Law and Asian Flu (duetists)". Decca F 10945 [78 - 10''], 45-F 10945 [45 - 7''], LF 1332 [Lp - 10''], SPA 569, [Lp - 12''], KCSP 569 [Cassette].

London, Decca Studios, 10 March 1957

DRX 23327 "WHO'S THAT KNOCKING?" (Milligan). UNPUBLISHED.

London, Decca Studios, 10 March 1957

DRX 23328 "HELLO FOLKS" (Milligan). UNPUBLISHED.

London, Decca Studios, 14 Oct 1957

DRX 23800 "A RUSSIAN LOVE SONG" (Milligan & Stephens).

Spike Milligan, "with Igor Blimey and his Romanoff Cafe Fred players. Featuring Zym Balist on his collective farm". Decca F 10945 [78 - 10"], 45-F 10945 [45 - 7"], LF 1332 [Lp - 10"], SPA 569, [Lp - 12"], KCSP 569 [Cassette].

London, Decca Studios c.6 Mar 1978

ZDR 62231 "THE RASPBERRY SONG" (adapted by Milligan). ‘

‘with the Wormwood Scrubs Orchestra cond. by Convict Ed Welch.’ Decca F13769 (45 - 7"), SPA 569 [Lp - 12"], KCSP 569 [Cassette].

London, Decca Studios c.6 Mar 1978

ZDR 62232 "RHY MES" (Sarony, adapted by Milligan). ‘

‘with the Wormwood Scrubs Orchestra cond. by Convict Ed Welch.’ Decca F13769 (45 - 7"), SPA 569 [Lp - 12"], KCSP 569 [Cassette].

LPs and CASSETTES

The locations of studio performances varied over the years and included the Playhouse Theatre and the Camden Theatre both in London and connected by landline to Broadcasting House and Bush House. (Transcriptions of BBC shows are indicated by the BBC transcription reference e.g. [TLO 62960] indicates a 15 inch per second mono transcription tape made in Broadcasting House, London. TBU indicates Bush House, London. The recording dates shown before BBC transcriptions are the dates of the actual recording, as far as is known all dates shown on EMI sleeve notes refer to the first broadcast date which was usually two or three days after the recording.) All EMI Group releases were edited to remove both the Ray Ellington Quartette and Max Geldray musical spots and any reference to them in the closing credits. When BBC Enterprises decided to repackage their cassettes as a Double Cassette Pack (i.e. Two cassettes per sales pack) they rather confusedly retitled the series "Goon Show Classics Vol. -" with new volume numbers, fortunately the catalogue numbers changed, and gained an allocation of ISBN (International Standard Book Number) serials; these ISBNs have not been quoted in this list. Where appropriate both the former and current BBC Goon Show Classics Volume numbers have been shown with the double cassette indicated by [D.C.] , all Lp records are 12" unless stated otherwise.

THE WHISTLING SPY ENIGMA (r 26 Sept 1954) [TLO 62960] BBC REB481, ZCF 481 (Cassette) "Goon Show Classics Vol. 10"/ "Goon Show Classics 7" BBC ZBBC 1236 [D.C.]

THE DREADED BATTER PUDDING HURLER OF BEXHILL-ON-SEA (r 10 Oct 1954) [TLO 64018] Pye 12118, BBC REB 177, RMC 4010 (Cassette) "Goon Show Classics Vol.1"/ "Goon Show Classics" BBC ZBBC 1007 [D.C.].

THE AFFAIR OF THE LONE BANANA (r 24 Oct 1954) [TLO 64692] "Goon Show Classics 7" BBC ZBBC 1236 [D.C.] .

LURGI STRIKES BRITAIN (r 7 Nov 1954) [TLO 65972] BBC REB 246, RMC 4046 (Cassette) "Goon Show Classics Vol. 3" / "Goon Show Classics 2" BBC ZBBC 1016 [D.C.] .

CHINA STORY (r 16 Jan 1955) [TLO 70610] Parlophone PMC 7062 (all music spots edited out of the LP). "The Goon Show - Goon Again" /E.M.I. "Goon Shows Vol. 2" [D.C.]

NINETEEN-EIGHTY FIVE (r 30 Jan 1955) [TLO 71798] (Later titled as '1985') also featuring John Snagge. "Goon Show Classics 5." BBC ZBBC 1133 [D.C.] .

NAPOLEON'S PIANO (r 9 Oct 1955) [TLO 88253] BBC REB 291 [LP - 12"] ZCF291 "Goon Show Classics Vol. 4"/ "Goon Show Classics 2" BBC ZBBC 1016 [D.C.]

THE CASE OF THE MISSING CD PLATES (r 16 Oct 1955) [TLO 88477] BBC REB 392, ZCF 392 "Goon Show Classics Vol. 7"/ "Goon Show Classics 4" BBC ZBBC 1048 [D.C.]

ROMMEL'S TREASURE (r 23 Oct 1955) [TLO 88977] "Goon Show Classics 6" BBC ZBBC 1149 [D.C.] .

FOILED BY PRESIDENT FRED (r 30 Oct 1955) [TLO 89727] Parlophone PMC 7132 [LP - 12"] (Musical spots edited out) EMI Lp title as "First Men on the Goon".

THE INTERNATIONAL CHRISTMAS PUDDING (r 18 Dec 1955) [TBU 52103] BBC REB 246 [LP - 12"] RMC 4046 (cassette) "Goon Show Classics Vol. 3" / "Goon Show Classics 2" BBC ZBBC 1016 [D.C.]

THE GREENSLADE STORY (r 18 Dec 1955) [TLO 93839] BBC REB 339 [LP - 12"], ZCM 339 (cassette) "Goon Show Classics Vol. 5" / "Goon Show Classics 3" BBC ZBBC 1047 [D.C.] .

THE JET PROPELLED GUIDED NAAFI (r 22 Jan 1956) [TLO 95990] Pye PYE 12122, BBC REB 213, [LP - 12"] BBC RCT 8007 [8 track], RMC 4026 [Cassette] BBC LP releases: "Goon Show Classics Vol. 2" / "Goon Show Classics" BBC ZBBC 1007 [D.C.] .

TALES OF OLD DARTMOOR (r 5 Feb 1956) [TLO 97228] Parlophone PMC 1108, PMC 7179, Odeon P-PMC 1108 [LP - 12"], Parlophone TC-PCS 1108 [cassette]. PMC 1108 title as "The Best of the Goon Shows", PMC 7179 title as "Goon Show Greats". Musical spots edited out. An excerpt from this programme was included in BBC-50 "50 Years of Broadcasting" [LP - 12"] .

THE GREAT TUSCAN SALAMI SCANDAL (r 19 Feb 1956) [TLO 98295] This show is unusual in that there were no musicians at all in the show due to a Musician's Union strike at the time of recording. Although a recording of Spike Milligan's "I'm Walking Backward For Christmas" was included, this had not at that time been recorded commercially by Decca. "Goon Show Classics 7" BBC ZBBC 1236 [D.C.] .

THE TREASURE OF LOCH LOMOND (r 26 Feb 1956) [TLO 98661] BBC REB 339 [LP - 12"], ZCM 339 (Cassette). "Goon Show Classics Vol. 5" / "Goon Show Classics 3" BBC ZBBC 1047 [D.C.] .

SCRADJE (r 11 Mar 1956) [TLO 98950] Featuring John Snagge in a pre-recorded insert. "Goon Show Classics 7" BBC ZBBC 1236 [D.C.] .

THE NASTY AFFAIR AT BURAMI OASIS (r 30 Sept 1956) [TLO 12681] BBC REB 422 [LP - 12"], BBC ZCF 422 [cassette] "Goon Show Classics Vol. 8" / "Goon Show Classics 4" BBC ZBBC 1048 [D.C.] .

THE MACREEKIE RISING OF '74 (r 21 Oct 1956) [TLO 14586] Parlophone PMC 7062 Musical spots edited out. Spike Milligan did not take part in the recording; George Chisholm appeared in the cast. EMI "The Goon Show - Goon Again" as title of Lp. Double cassette issue as "Goon Shows Vol.2"

ROBIN HOOD AND HIS MERRY MEN (r 2 Dec 1956) [TLO 17360] Specially produced for the BBC Transcription Service, not broadcast by the BBC domestic services until 1991 as part of their celebration series. Parlophone PMC 7132, Musical spots edited out. EMI "First Men on the Goon" as title of Lp. Double cassette issue as "Goon Shows Vol.3"

THE FLEA (r 16 Dec 1956) [TLO 18731] BBC REB 291 [LP - 12"], ZCF 291 [Cassette] "Goon Show Classics Vol. 4" / "Goon Show Classics 2" BBC ZBBC 1016 [DC]

SIX CHARLIES IN SEARCH OF AN AUTHOR (r 23 Dec 1956) [TLO 19238] Parlophone PMC 7037, PMC 7179 [LP - 12"], TC-PMC 7037 [Cassette] Musical spots edited out. PMC 7037 title "Goon but not forgotten", PMC 7179 title "Goon Show Greats" [LP - 12"] , "Goon Shows Vol. 2" [Cassette].

WINGS OVER DAGENHAM (r 30 Dec 1956) [TLO 20041] BBC REB 366 [LP - 12"], ZCF 366 [Cassette], "Goon Show Classics Vol. 6" / "Goon Show Classics 3" BBC ZBBC 1047 [D.C.] .

THE RENT COLLECTORS (r 30 Dec 1956) [TLO 20042] BBC REB 366 [LP - 12"], ZCF 366 [Cassette], "Goon Show Classics Vol. 6" / "Goon Show Classics 3" BBC ZBBC 1047 [D.C.] .

SHIFTING SANDS (r 20 Jan 1957) [TLO 21509] also featuring Jack Train. "Goon Show Classics 5" BBC ZBBC 1133 [D.C.] .

INSURANCE, THE WHITE MAN'S BURDEN (r 24 Feb 1957) [TLO 23565] Parlophone PMC 7037, TC-PMC 7037 [cassette]. Musical spots edited out. EMI Lp and cassette issue title as "Goon but not forgotten" / "Goon Shows Vol. 2" [D.C.] .

ILL MET BY GOONLIGHT (r 10 Mar 1957) [TLO 24461] "Goon Show Classics 6" BBC ZBBC 1149 [D.C.] .

THE SEAGOON MEMOIRS (r 14 Dec 1958) [TLO 72138] "Goon Show Classics 6" BBC ZBBC 1149 [D.C.] .

THE HISTORIES OF PLINY THE ELDER (r 24 Mar 1957) [TLO 26030] BBC REB 177, PYE 12118 [LP - 12"], BBC RCT 8009 [8 Track] BBC RMC 4010 [Cassette]. "Goon Show Classics Vol. 1" / "Goon Show Classics" BBC ZBBC 1007 [D.C.]

THE MISSING 10 DOWNING STREET (r 3 Nov 1957) [T1/AG/3054] Original recording for BBC Transcription Services "Vintage Goons" series, and not broadcast by BBC domestic services until 1988. EMI EMC 3062, EMI 8X-EMC 3062 [8 Track], EMI TC-EMC 3062 [Cassette]. EMI Series title as "The Very Best of the Goons-1" / "Goon Shows Vol. 3" [D.C.]

THE RED FORT (r 10 Nov 1957) [TLO 41712] EMI EMC 3062, EMI 8X-EMC 3062 [8 Track], EMI TC-EMC 3062 [Cassette]. EMI Series title as "The Very Best of the Goons-1" / "Goon Shows Vol. 3" [D.C.]

THE MAN WHO NEVER WAS (r 16 Feb 1958) [TLO 49421] BBC REB 392, ZCF 392 [Cassette] "Goon Show Classics Vol. 7" / "Goon Show Classics 4". BBC ZBBC 1048 [D.C.] .

WORLD WAR I (r 23 Feb 1958) [TLO 49663] BBC REB 422, BBC (US) BBC-22422, ZCF 422 [Cassette] "Goon Show Classics Vol. 8" / "Goon Show Classics 4" BBC ZBBC 1048 [D.C.] .

THE EVILS OF BUSHEY SPON (r 16 Mar 1958) [TLO 50769] also featuring A. E. Mathews (who departed from Milligan's script and provided an hilarious ad-lib performance). BBC REB 213, Pye PYE 12122, BBC RCT 8007 [8 Track], RMC 4026 [Cassette] "Goon Show Classics Vol.2" / "Goon Show Classics" BBC ZBBC 1007 [D.C.] .

I WAS MONTY'S TREBLE (r 9 Nov 1958) [TLO 68950] BBC REB 481, ZCF 481 [Cassette] "Goon Show Classics Vol. 10" / "Goon Show Classics 6" BBC ZBBC 1149 [D.C.] .

THE CALL OF THE WEST (r 18 Jan 1958) [TLO 76074] BBC REB 444, ZCF 444 [Cassette] "Goon Show Classics Vol. 9" / "Goon Show Classics 5" BBC ZBBC 1133 [D.C.] .

DISHONoured - AGAIN (r 25 Jan 1959) [TLO 76177] Parlophone PMC 1108, PMC 7179, Odeon (P)PMC 1108 [LP - 12"], Parlophone TC-PCS 1108 [Cassette] Musical spots edited out. PMC 1108 title as "The best of the Goon Shows" and show titled 'Dishonoured' (incorrectly as this was the title of an earlier broadcast not released commercially). PMC 7179 title as "Goon Show Greats" and split over two sides as tracks 2A and 1B, again the show is called 'Dishonoured'. "Goon Shows Vol. 1" [D.C.]

THE SCARLET CAPSULE (r 1 Feb 1958) [TLO 76513] Parlophone PMC 1129, Odeon (P)PMC 1129 [LP - 12"], Parlophone 8X-PCS 1129 [8 Track], TC-PCS 1129 [Cassette]. Musical spots edited out. EMI issue title "Best of the Goon Shows (No.2)" / "Goon Shows Vol.1" [D.C.]

TALES OF MEN'S SHIRTS (r 27 Dec 1958) [TLO 4230] Parlophone PMC 1129, Odeon (P)PMC 1129 [LP - 12"], Parlophone 8X-PCS 1129 [8 Track], TC-PCS 1129 [Cassette]. Musical spots edited out. EMI issued under the titles "Best of the Goon Shows (No.2)" [LP - 12" etc] and "Goon Shows Vol.1" [D.C.]

LAST OF THE SMOKING SEAGOONS (r 24 Jan 1960) [TLO 6786] BBC REB 444, ZCF 444 [Cassette] "Goon Show Classics Vol.9" / "Goon Show Classics 5" BBC ZBBC 1133 [D.C.] .

THE LAST GOON SHOW OF ALL (r 30 April 1972) [T 34807] BBC REB 142S, BBC (US) BBC-22142 [LP - 12"], RCT 8000 [8 Track], REMC 142 [Cassette], BBC BBCV 4429 [VHS/PAL Videocassette],

NOTES:

[1]: The Goon Show Preservation Society, Secretary: Tom Yeates, 27 Kew Drive, Davyhulme, Urmston, Manchester M312WW (061-748 9413).

[2]: The Goon Show Companion - Roger Wilmut.

Bibliography:

THE GOON SHOW COMPANION - Roger Wilmut. Robson Books, London 1972.

THE GOON SHOW PRESERVATION SOCIETY NEWSLETTER No.67. (p.19) 'Research', anon. London 1992.

ARSC JOURNAL Vol. XVI No.3 (pp.37-56). 'The Goon Show - a Discography', by John W. N. Francis. Washington DC., USA 1984.

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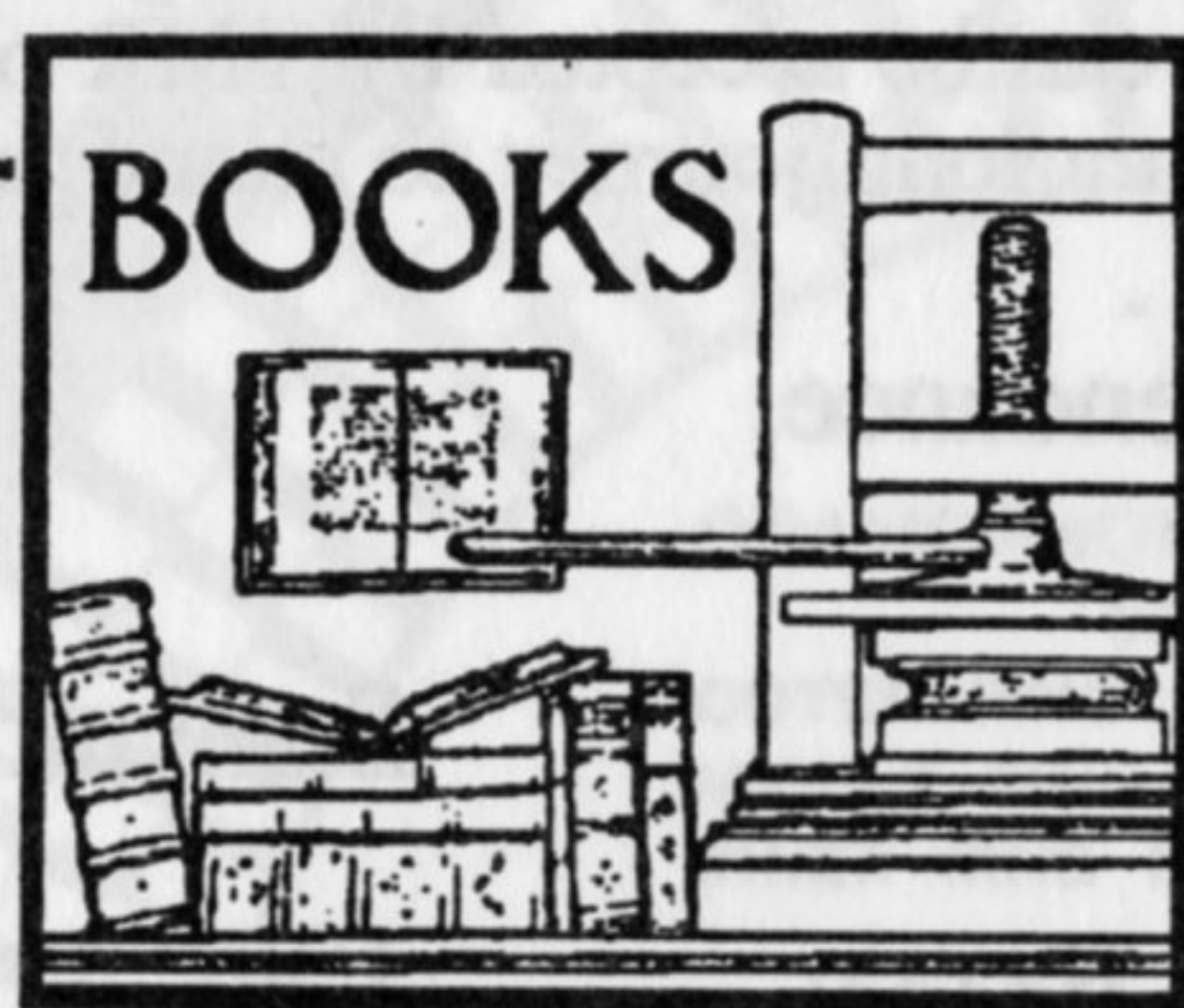
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Reviews



ARLD (The American Record Label Directory and Dating Guide, 1940-1959), by Galen Gart. Big Nickel Publications, PO Box 157, Milford, New Hampshire 03055. USA. 268pp Not illustrated. Spiral wire bound, 10.75" x 8.5". Price \$42.00 plus shipping. (See notice in TMR78).

Having read through this directory, and yes I am one of those people who regularly gets side-tracked reading the telephone book!, my first thought was marvellous. Now let's see a similar work for the pre-1940 industry; furthermore let's see a similar volume for the European industry. As with any listing there are bound to be errors and omissions and one cannot judge the book by its literary style, only by its content and layout.

The layout is clear each label name forming the compiler's heading for the entry, and then those details only that are known to the compiler are included: at worst this is the address with a qualifying date; or a brief entry of the type of output (repertoire) and a date with a catalogue number. At its best the entries for Columbia from 10/44 on gives two addresses, three presidents, four A&R directors (including Ben Selvin), twenty A&R staff names, output, subsidiary labels (Alpine, Brunswick, etc.) Parent Company: Columbia Broadcasting System, Inc. and a basic dating guide from (78s) 30001 of 10/45 to the last 78 41539 of 12/59 with 41 other dated numbers between. The entry then branches out in a similar manner to cover LPs from October 1949.

The next entry shows "Columbia Graphophone" with an issue number 3500 on 9/49! In the words of Micheal Caine (or his many imitators 'Not many people know that'. This puzzling entry seems to be among the briefest in the book, matched by 'HOT' a "pop" label with issue 1 on 8/59, now I grant that not many readers of TMR would be likely to want to know that. Certainly like a lot of directories the contents will cover more ground than any one person is likely to want to need, but none the less I for one am impressed by its compilation and congratulate the publishers for producing it. I feel that this book should be on the shelves of any serious discographer or record collector interested in US records after 1944 be they shellac or vinyl pressings.

Whilst the cover is a riot of labels reproductions, I miss not having any labels reproduced in the body of the work, but that is perhaps another subject, certainly it would have provided a relief from the directory listings page after page, even so I recommend this book.

John W Booth.

Music Master Jazz Catalogue. Pubs. John Humphries (Publ.) Ltd., 1 De Cham Avenue, Hastings, Sussex. Illus. Paperback 7.75" x 5". £9.95

I can only repeat the claims made for this catalogue published in 1990. All the 25,000 plus entries are of Jazz records Lp, cassettes or CD, be they contemporary 'noises-off' or another re-issue of the ODJB. Certainly Graham Langley the compiler of the catalogue has extended his original brief to incorporate Blues as well as Jazz, but not only ... but also British Dance Bands of the thirties, Bing, Sinatra, Ella, Billie Holiday and much much more. I don't think that any reader of TMR would find anything excluded that he expected to find. However what is lacking is accurate track listings. I suppose it is inevitable based as it is on information supplied by record companies to the Music Master database. One cannot generalize about size of company and completeness of information. Many small labels have only supplied the minimum of track detail. I can foresee many future generations of discographers and musicologists being very frustrated by this; the book does provide a real information source for collectors and dealers of this music. I have been able to check a few entries and found some omissions of Italian imports, but in half the cases I was able to trace the original albums and the relevant catalogue numbers. J.B.

Old Gramophones, Benet Bergonzi 32 pp, 61 b/w illus., A5 Softback, £1.95. Shire Album No. 260, Shire Publications Ltd., Princes Risborough, Bucks. HP17 9AJ, UK.

Uniform with a whole range of Shire Albums on antiques and collecting it manages to pack quite a lot into its slim size. There may be nothing new in the text for the seasoned reader of TMR, and some of the illustrations have been seen before in much larger tomes, but not altogether. But there are new pictures albeit of old friends, and certainly in a book of this size I wouldn't expect many revelations.

Pictured in the work are phonographs from the Edison tinfoil of 1877, a Bell-Tainter Graphophone of 1893, a well ordered photograph of The Home, Gem and Standard machines for comparison. The invention of the Phonograph is covered in less than one page of text, but its conciseness is made up for by the eleven machines illustrated. The gramophone is accorded more text and of two illustrations one is rarely reproduced viz: Berliner's recording machine. The development of the gramophone is then covered at length later as we are taken through the comparisons of disc versus cylinder (here a picture of the Greenhill motor is a welcome rarity). Half way through the book and we are lead into the world of unusual talking machines, I must admit that I was somewhat surprised by one or two of the included machines here.

The last chapter deals with the last acoustics and covers EMGs, Amberolas, HMV 203s (Oh for the chance of one!), and various portables, with the pleasant written statement for all junkshop dealers to see that portables were still being produced up to 1958; a fact we all know but now you have it in black and white from the curator of artefacts at the National Sound Archive.

Its handy size and competitive price means that now if asked that question by a newcomer to the world of talking machines 'where can I read about them?' you have the answer and it is available now.

John W Booth

DIARY

Entries for this page are invited, listings here are free of charge, and are presented in good faith from information available to TMR at the time of publication. No responsibility can be accepted by TMR or staff for the accuracy or otherwise of the details printed herein. Before setting out on a long journey to attend any of these events, it is suggested that you contact the organizer(s) direct NOT 'TMR'.

- * Denotes that TMR sales desk hopes to be in attendance.

March 1992

8th (and every second Sunday) monthly Flea-Market, Mid Kent College, Maidstone Rd. CHATHAM Kent (opposite the airport). Gramophones, radios, records appear here regularly. This is a large event. Details: (0634) 719093. [SEE ADVERT]

April

5th * Birmingham International Record Bazaar, National Motorcycle Museum, A45 & M42 junction, Brickhill BIRMINGHAM. Details: Derek Spruce, (0932) 237794. [SEE ADVERT]

12th Flea market, CHATHAM. Details as 8th March.

12th * C&F Nostalgia record bazaar, Greyhound stadium grandstand, WIMBLEDON. Details: Fred Wilkinson, (0689) 846516. (Note that this date has been subject to change by the organizer).

May

3rd. * The First National Vintage Communications Fair, National Exhibition Centre (NEC), Birmingham. Records, Radios, 405-line TV, Gramophones, Vintage audio, BBC exhibition etc., promised. Details: Jonathan Hill, (0398) 331532. [SEE ADVERT]

9th City of London Phonograph and Gramophone Soc., Bazaar. NORTHAMPTON. Details: Ruth Lambert (0604) 405184

10th Flea market, CHATHAM. Details as 8th March.

June

14th Flea market, CHATHAM. Details as 8th March.

14th * C&F Nostalgia record bazaar, Greyhound stadium grandstand, WIMBLEDON. Details: Fred Wilkinson, (0689) 846516.

July

12th Flea market, CHATHAM. Details as 8th March.

August

23rd * C&F Nostalgia record bazaar, Greyhound stadium grandstand, WIMBLEDON. Details: Fred Wilkinson, (0689) 846516. NOTE THAT THIS DATE HAS BEEN CHANGED BY THE ORGANIZER!

30th * Birmingham International Record Bazaar, National Motorcycle Museum, A45 & M42 junction, Brickhill BIRMINGHAM. Details: Derek Spruce, (0932) 237794. [SEE ADVERT]

September

13th * Gramophone and Record fair, Lijbaanhal, Vlaardingen, ROTTERDAM. K. Bouman, 010-4352595.

13th Flea market, CHATHAM. Details as 8th March.

27th * Gramophone and Record Fair, Fairfield Halls, CROYDON. Details: Jo or Michael (0732) 863955.

October

11th Flea market, CHATHAM. Details as 8th March.

November

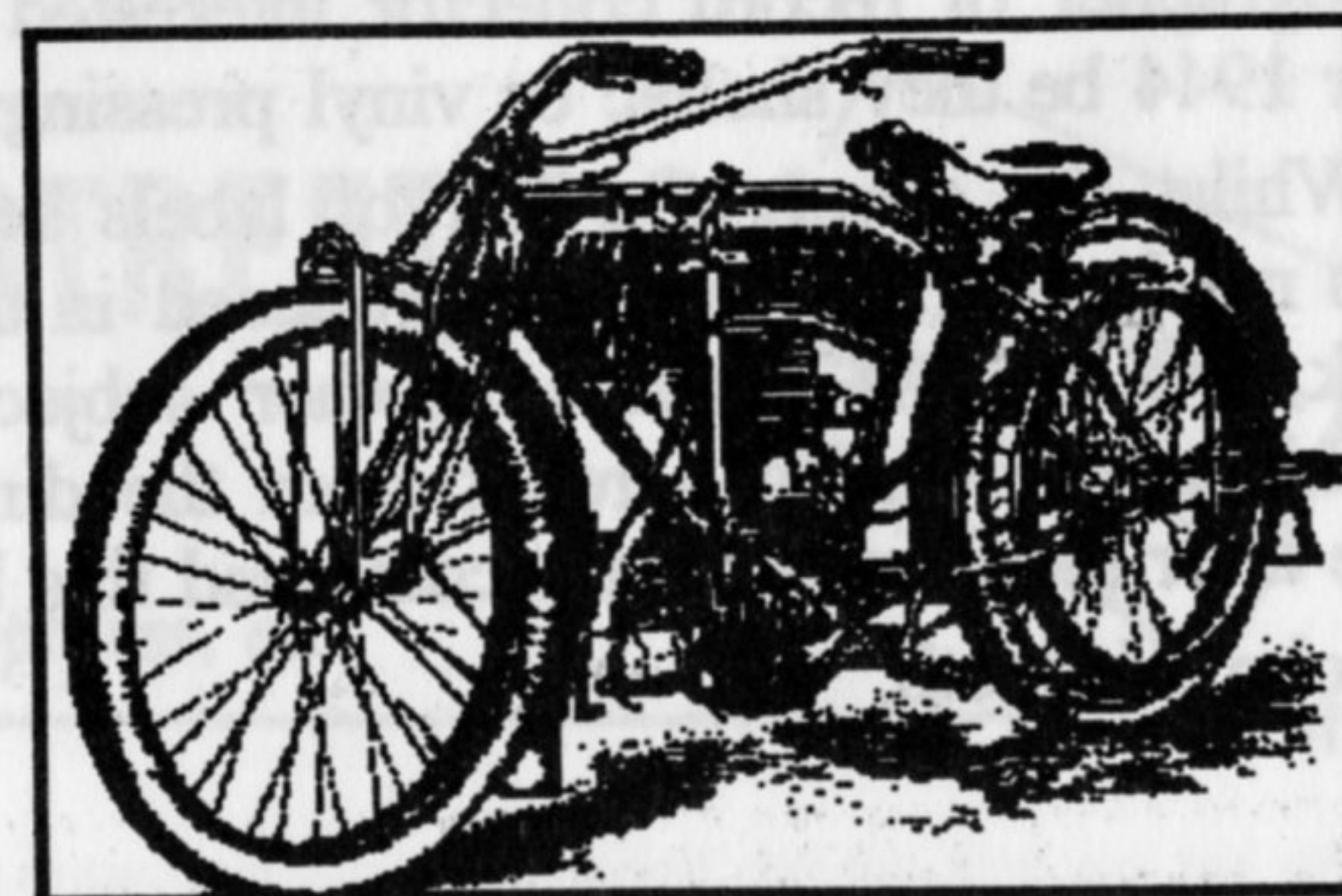
8th Flea market, CHATHAM. Details as 8th March.

December

13th * C&F Nostalgia record bazaar, Greyhound stadium grandstand, WIMBLEDON. Details: Fred Wilkinson, (0689) 846516.

13th Flea market, CHATHAM. Details as 8th March.

* * *





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